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3DO Magazine

3DO Magazine™

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printed in the UK

ISSUE 3

GEX

Exclusive Review

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Features: *Art Data Interactive dice with Doom, EA Canada chat about genius, American Laser Games launch their six-shooting UK attack.*
Interviews: *3DO Europe's Bob Faber maps out the future, Crystal Dynamic's David Morse remembers the past and Robert Lindsey promises mega-games from Studio 3DO.*
Play Guides: *Theme Park, The Horde, Star Control II & Total Eclipse.*

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COMPUTER EXCHANGE

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Pro-Celebrity

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AND THEY'RE OFF!

AND THE FISTICUFFS HAVE ALREADY BEGUN IN EARNEST AS PAMELA ANDERSON KNOCKS NICHOLAS WITCHELL OFF HIS BIKE WITH A HEFTY LEFT HOOK..

POW!

EAT BABE KNUCKLE, YOU CARROT-TOPPED PONCE!

THE GINGER-HAIRED HARBINGER OF DOOM LANDS RIGHT IN THE PATH OF NOEL EDMONDS' SPEEDING MOTORCYCLE..

CRIKEY!

BAM!

..SENDING THE BEARDED GIT SKYWARDS - STRAIGHT INTO THE WHIRLING ROTOR BLADES OF A NEARBY HELICOPTER...

AAAAAGH!

CUH! NOEL EDMONDS REALLY IS EVERYWHERE YOU LOOK THESE DAYS.

LOOK! THERE'S A CHUNK OF HIS CRINKLY BOTTOM.

MEANWHILE, FURTHER UP THE PACK DEAD ROCK GOD JIM MORRISSON IS EXPERIENCING DIFFICULTIES...

DANG! MY GOD-DAMN BEERGUT IS DRAGGING ON THE GROUND!

THE RESULTING SLICK OF FAT WIPES OUT ALL THE RIDERS BEHIND..

AAIEE!

SKID

NARROWING THE RACE DOWN TO JUST TWO COMPETITORS: TOBY AND JIM ARE HURTLING TOWARD THE FINISH LINE!

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3DO

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COVER ARTWORK
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Dynamics

PRINTED IN UK BY
Duncan Webb Offset Ltd.

DISTRIBUTOR
seymour
int. press,
windsor house,
1270 london road
norbury, london
sw16 4dh
✆ 0181 6791899

ISSN: 1355 9621

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- The Theme Park 3DO disc will run in letterbox format on PAL systems.

3DO Magazine

3DO Magazine

Contents

News 06
Sega & Nintendo caught playing monoplies, while new 3DO units arrive.

Theme Park Demo CD Guide 08
A walk in the park to get the most out of your exclusive demo CD.

3DO World 10
Bizarre and unusual gems from across the world.

Interviews 12
Robert Lindsey, Bob Faber and David Morse in exclusive conversation.

Any Channel 16
Is Po'ed the most controversial game ever? Discuss.

Art Data Interactive 19
The developers of 3DO Doom I and II reveal their secrets for success.

American Laser Games 23
The masters of mayhem plan for European carnage.

Previews 26
Featuring Slam & Jam '95, Syndicate and Immercenary.

E.A. Canada 28
The geniuses behind FIFA and Need For Speed in exclusive natter.

Studio 3DO 30
3DO's own developers unveil the awesome BladeForce and Killing Time.

Reviews 34
Every new U.K. release, including Gex, Striker and Cannon Fodder.

Play Guides 46
In-depth hints on Total Eclipse, The Horde, Theme Park and more.

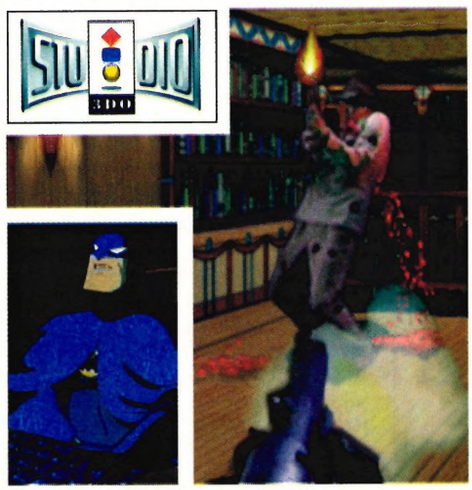
3DO Interactive 54
Way Of The Warrior and PlayStation Ridge Racer lead the debate.

E.A. Competition 59
Electronic Arts offer a GoldStar 3DO unit and copies of Immercenary.

Software Directory 60
Definitive guide to the definitive reviews. Every U.K. release rated.

Coming Soon 64
Sneak previews of future releases from every software house.

Robert Lindsey – Senior Vice-President for Marketing & General Manager for Studio 3DO



FZ-1x10

Panasonic's FZ-10 machine has finally arrived in the UK with an official street date of early May. While it's essentially designed as a low cost machine, for the moment that lower cost is mainly being exploited by Panasonic to bring in more, rather than cheaper 3DO units. The recommended retail price will remain at £399, but an exciting pack-in is expected – if only to compete against GoldStar's *FIFA* pack.

The FZ-10 certainly looks more like a mass market console than either the FZ-1 or GoldStar machine. The hi-fi style motorised drawer has been replaced by a simple, but effective flip-top design with a pressure-release lock while the on/off button is an off-the-shelf switch discreetly located on the left-hand side. The internals are pretty much the same – obviously it'll play just the same games as any other PAL 3DO – but the old, industrial weight transformer has been replaced with a much lighter, hi-tech version. This helps to bring the machine's weight down to a handy 1.7kg, as opposed to the heavyweight, 2.9kg FZ-1.

Round the back, the expansion port and the SVHS, composite, RF and audio left/right sockets are just the same as on the FZ-1. The one change is that the power cord is now a detachable lead, just like on a ghetto-blaster. On the right a removable panel hides the AV expansion port, which is just the same as on the FZ-1. However the FZ-10's casing is so different from its predecessor that, in Japan, Panasonic had to bring out another MPEG unit to fit with it. As yet, Panasonic have made no announcement over whether the same system will operate here or there'll be a redesigned unit to handle both machines. Maybe the 3DO Company should come up with a standard so all the add-ons, including GoldStar's MPEG upgrade, work across all the various model types.

Aesthetics are obviously a matter of taste, but I think Panasonic have come up with yet another slick design, successfully taking a cost conscious square box and finessing it into something that's attractive to the eye. For the FZ-1, they expanded the machine's feet into these huge cylinders as if a machine so powerful had to be anchored to your desk. With the FZ-10 some nicely judged curves, and very nice fine detailing such as the tiny crosshatch grill on the sides and the discreet 3DO logo, makes it a very stylish little box. The REAL logo is possibly a bit large, but while the FZ-1 was squarely aimed at the older, more affluent gamer the FZ-10 has a much broader audience to appeal to. In Japan, 3DO units are cheap enough to appeal to teenagers and the FZ-10 reflects that not only in its case styling, but the joypad too.

While the FZ-JP2X at first glance looks very like Panasonic's original pad, when you get close to it you realise it's much smaller. Unlike the original Mega Drive or Sony PlayStation pads you don't need a child's hands to enjoy it, the reduced dimensions being perfectly acceptable for huge, adult western hands. Although I still love the original pad – despite all the complaints from others, I can see this becoming everyone's favourite. It looks seriously cute, feels great and the buttons seem more responsive. Thankfully, Panasonic plan to ship the pad separately and I can see a lot of FZ-1 owners queuing up for it. The only drawback is that while the vital pass-through port for other joypads is retained, the expensive headphone socket isn't.

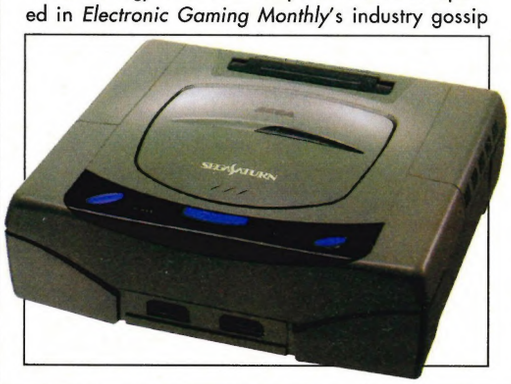
One way in which the FZ-10 certainly does improve over the FZ-1 is its memory management program. Rather than coming on a separate disk, this has now been engineered into the machine. Start the FZ-10 without a disk and pressing 'X' will bring up the program, allowing you to edit save games on the 32K of internal NVRAM. The program's still not as friendly as it could be over file descriptions, but it's certainly a lot more convenient than having to search out the old pack-in sampler disk.

Overall, the FZ-10 is a promising evolution of the 3DO concept. The lack of an instant drop in price is disappointing, but unsurprising given the massive shortage of UK 3DOs at the moment. Also, while slightly reworked the machine's internals still await the arrival of the Anvil chip. This long promised processor will integrate three of 3DO's original, custom-produced main chips into a single design, significantly cutting costs. (Sega's Saturn, by contrast, uses so many off-the-shelf chips, any move toward greater integration will require lengthy negotiation with the various manufacturers.)

While the 64bit M2 Accelerator, due in America at the end of this year, makes all the headlines, Anvil could be even more significant. Cost-reduction engineering is a constant obsession of 3DO's designers and, according, to V-P Robert Lindsey, the company is also working on getting pretty much the whole original system on a single chip. This could halve production costs over the original build, allowing the manufacturers far more flexibility over pricing. In those terms, the FZ-10 is not only a rather attractive piece of hardware, it's also a significant statement of intent from the world's largest consumer electronics company to finally get 'real' in the videogame market. If 3DO ends up with not only the cheapest 32bit console but also, via an inexpensive M2 add-on, the most powerful then 1996 could be very interesting indeed!

SATURN II M2?

The fevered hype and rumours which have surrounded 3DO's 64bit add-on, the M2 Accelerator, have now spread to include hardware manufacturers. First up on the rumour mill is that Philips might somehow adapt its CDi technology to be 3DO compatible. This was reported in *Electronic Gaming Monthly*'s industry gossip column, but 3DO Europe's Marketing Manager, John Edelson, claimed to have heard nothing about any such moves, while admitting "it's always been a part of the concept for 3DO to license its standard to others. Philips regularly attend our developer conferences and every quarter we have a meeting with them, but that's as far as it goes currently."



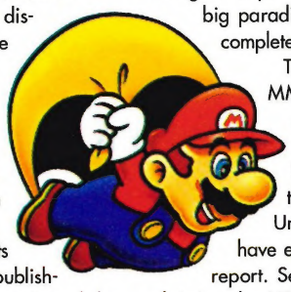
Even more dramatic rumours have begun circulating with various American software houses that Sega might sign up for M2. While the Sega Saturn has sold well in Japan, the machine is very expensive to produce and widely regarded as technically inferior to the PlayStation, let alone M2. By becoming a licensee for M2, Sega not only buys into an exceptionally powerful technology, but also one designed to be very cost-effective.

Quite clearly next generation console technology has become incredibly competitive and hi-tech. Sony's PlayStation is based on its own graphics workstation business, while Nintendo broke with its tradition of using in-house engineers for Ultra64 – turning to Silicon Valley know-how with Silicon Graphics Inc. 3DO has always been plugged into that hi-tech edge, its key designers RJ Mical and Dave Needle are legendary characters there, while M2 features a custom version of the 64bit PowerPC 602 chip designed by one of the key people who developed the original 601 chip used by Apple and IBM.

3DO Europe refused all comment on the Sega story, but at this stage it has to be said the rumours probably revolve around discussions similar to those Philips has with 3DO. The likelihood of it actually happening is low, but what is clear is that the developers are increasingly regarding the M2 Accelerator as a very, very serious piece of kit.

HEZZA BASHES MARIO & SONIC

The Monopolies and Mergers Commission has finally delivered its report on the UK videogames industry and, contrary to expectations, it has bite. The MMC, a division of Michael Heseltine's DTi, began its investigation fourteen months ago, at the peak of the 16bit console craze, with the tabloids shrieking about excessive cart costs. For a time the industry seemed quite worried over the MMC, but as the 16bit market collapsed many insiders expected the report to have little impact. In contrast with the days when *SFII* was being pushed for £65 or more, most new carts are heavily discounted from the day they're released due to the 16bit market's rapid decline.



As it turns out, the MMC seem to have ignored market fluctuations and gone directly for the basic structure by which Nintendo and Sega operate. According to the MMC, the £550 million videogames market is a complex monopoly. While it accepted the Japanese giants had a right to royalties from third-party publishers releasing games on their consoles, it criticised the restrictions they placed regarding content, packaging and numbers of games to be published. The MMC also felt that the prices of games is excessive compared to the cost of the consoles. "This discriminatory pricing raises the total cost of gamesplaying and inhibits the entry of new systems."

In effect, the MMC Report acts as an endorsement of the 'unfair business model' Trip Hawkins described when originally he proposed 3DO as the fairer alternative. 3DO Europe's Marketing Manager, John Edelson, declined to comment on specifics of the MMC Report, but agreed it shared similar criticisms of the 'old games market.' He claimed that had been "unhealthy business. Software companies disliked other people controlling their content, while retailers and customers disliked being at the pricing whimsy of Sega and Nintendo. The big paradigm shift that 3DO is all about is the complete reverse of that model."

The big question now is whether the MMC will genuinely act on its report. According to first reports, the MMC is threatening to impose price controls on Sega and Nintendo unless they change their restrictive licensing agreements. Unsurprisingly, both Sega and Nintendo have expressed strong reservations about the report. Sega promptly put out a press release claiming the MMC 'had failed fully to appreciate the nature of the technology involved.' Before any action happens, a three month consultation process will take place where Sega and Nintendo obviously hope to stop any new regulations. However with the story making tabloid headlines again, will Hezza's DTi really back down so easily?

Mario Artwork is © Nintendo. All rights recognised

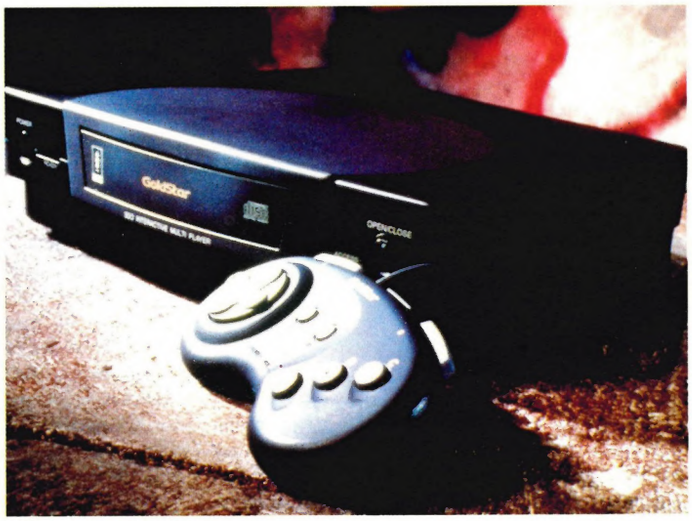
GOLDSTAR TOUCHES DOWN

The PAL GoldStar 3DO has been officially launched in the UK at a small function, for trade and press only, at the Museum of the Moving Image on the 27th of February. To underline the event's importance, a full panoply of GoldStar executives were on hand, including Sales & Marketing Director Barry Willmore, who was enthusiastic about a 3DO unit that would further define the company's brand as hi-tech, high quality. Also there was Andrew Chorzelski, a former marketing director of US Gold who'd been specifically hired by GoldStar to promote their videogame systems.

Established in 1958, GoldStar is the flagship of the $40 billion LG Group which has its headquarters in Seoul, South Korea. In the UK it's mainly known for its PC peripherals (monitors and CD-ROMs) and consumer electronics (TVs, VCRs, etc). For 1995, a major advertising campaign is planned worth about $5 million which, besides a sizeable chunk for the 3DO unit, will also mention the unit on ads for other products such as monitors and TVs.

This aggressive approach is also clear in the packaging of the unit, from the bright design work to the pack-in game – widely expected to be EA's *FIFA Soccer*. While the launch price is £399 – Willmore said he'd actually prefer £450 to make some profit – once the factories are in full stream, reductions could be possible later in the year.

The GoldStar 3DO will actually hit the streets in late April, with an MPEG VideoCD adaptor following a month later. Priced at £200, it will fit inside the GoldStar 3DO and isn't designed to be compatible with Panasonic's machines (their adaptors are due later and are not only external, but also use separate power supplies). As yet there's no news of whether the GoldStar adaptor will come with a film or not, but at last 3DO can match CDi over the apparently popular format.



SNIPPETS

Futurezone has, after announcing substantial losses for last year, finally signed up to the 3DO cause. By the time you read this it should have the system on sale, although it's not clear as yet whether it'll be the FZ-10, GoldStar unit, or both. Although 3DO supporters have bemoaned the lack of multiple support like Dixons, which remain bizarrely obsessed with CDi, Futurezone is probably the bigger catch. Aimed squarely at gameplayers, the 105-shop chain is EA's biggest customer and, according to 3DO's John Edelson, sells more software than any other. As a consequence, Gallup expects 3DO software to become a major part of CD software sales and will finally produce a 3DO chart.

Nintendo, despite earlier claims to the contrary, will now not launch either Ultra 64 nor Virtual Boy in Europe until Spring '96 at the earliest. Marketing director Mark Edridge admitted it would give a clear run for other superconsoles at Xmas '95, but was confident this would be just a preliminary to the real battle in 1996 when, of course, 3DO expects to regain its technical superiority with M2.

Rumbelows, after long being one of the Jaguar's most ardent supporters with ultra-low prices and national press advertising, has called it a day. The company had over 293 shops and at least 100 will close almost immediately, the remainder switching to Radio Rentals or Fona shops. The chain entered the games business about three years ago, but the recent 16bit squeeze has made that an unlikely saviour for a chain which has been losing money for about eight years.

Silicon Graphics, renowned for its high-end graphics workstations and currently troubled relationship with Nintendo over Ultra64, has extended its stranglehold on high-end graphics in a $500 million deal. The manufacturers of Wavefront Technologies and Alias Research are among the most respected and popular developers of software tools. Thanks to a share-swap deal, they're now both subsidiaries of SGI.

Morpheus International's *VR Stalker* is to finally get a UK release, thanks to Crystal Dynamics' distributor, BMG. Originally published in the USA by American Laser Games, the game is being substantially reworked for its PAL version. Both gameplay and graphics are being enhanced, so much so the game is having to be re-submitted to 3DO for approval. Expect a full review next issue. □

HMV chart

1	**StarBlade**	Panasonic
2	**Theme Park**	E.A.
3	**Rebel Assault**	E.A.
4	**Need For Speed**	E.A.
5	**Alone In The Dark**	Infogrammes
6	**FIFA Soccer**	E.A.
7	**Road Rash**	E.A.
8	**Twisted**	E.A.
9	**3D Atlas**	E.A.
10	**Super SFIIX**	Panasonic

Chart complied from **HMV** stores over March

CD Demo Guide

Instructions for Theme Park Demo CD

Bullfrog's epic sim allows you to build the world's largest, most hi-tech theme park ever with no less than 25 attractions, numerous shops and an army of employees. It also lets you play behind the scenes with hard-headed business decisions over staff wages, loan repayments and even gamble on the stock exchange. Our special demo lets you enjoy an exclusive peek at just some of these features.

The aim of the game

Your objective is to have the best park in the world, judged in six different categories: Richest Park Owner, Most Exciting Park, Most Amenities, Customer Satisfaction, Biggest Park and Most Pleasant Park. While this demo only runs for just over two years of game time, at the end of each year you'll be rated on each of these.

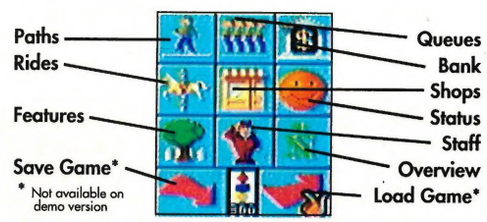
Park Screen Controls

Move cursor: D-pad up/down/left/right
Place Item: A
Remove Item: B
Query Object/Tune-Up Menu: Right Shift button
Main Icon Menu: Left Shift Button
Open/Close Park: C + Play/Pause
Quit Game: X/Stop

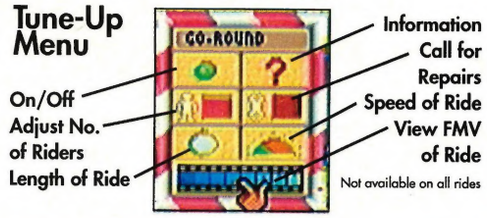
Information Screen Controls

Highlight option: D-pad up/down/left/right
Select Option: A
Increase/Decrease Value: left/right shift buttons

Main Menu



Tune-Up Menu



Theme Park
Published By: **Electronic Arts**
Price: **£44.99**
Phone: **01753 549442**

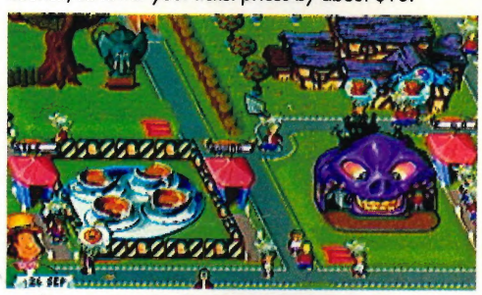
Getting Started

To use your demo, simply insert it into your 3DO and turn on as normal. A short introductory sequence will play which can be aborted by pressing any button.

Once the demo begins the Park Advisor, at the bottom left of the screen, will begin to advise. The first thing you need to do is build a path for visitors to walk along. Press Left Shift and the main control menu will come up. Use the cursor to select the blinking path icon (top left) and then lay a path connecting the two path squares the advisor is flashing on screen. If you return to the main menu you'll see the ride icon is flashing. Select this and click on the only ride on offer – the Bouncy Castle. Place this exactly where the Advisor suggests, pressing A to drop it, then move the ticket booth and red exit stairs into their correct positions. These now have to be connected to the main path so go back to the menu. The queue line icon is flashing so click on it and draw the line in the right position. Note how the booth automatically turns around to face the path. You should also connect the exit stairs to the path using a normal path. Neither of these things are vital in the real game, but if you don't do them the people will start wandering on the grass and getting lost.

The Advisor now suggests you place an ice cream parlour. Select the shop icon on the main menu and put Mr Whippy's Ices in place. With a grand total of one ride and one shop, you've got the beginnings of a theme park, so open it by holding down C and pressing Play.

As the crowds flood in you should hire some staff to look after them. First up is an entertainer to get people's visit off to a good start, then a handyman and a mechanic. Each of these people have to be placed in the appropriate place, indicated by a flashing graphic, to move onto the next stage of the demo. So few attractions will instantly earn a complaint from the consumers' council, so lower your ticket prices by about $10.



The game proper now begins and it's entirely up to you how to run your park. If you click on the rides icon, in the main menu, you'll find you have three more to play around with and there's also a balloon shop in the shop's list. You can also play with features such as trees and tree stumps to pretty up your creation. In the proper game you could research more rides, shops and so forth, not to mention buying shares in your competitors (who might try to take you over), negotiate over supplies and much, much more. Even in our demo version there's plenty of details which we don't have room to go on about, but check out the tips on pages 50-51 for more information.

Important:

- To help you get into the game, Bullfrog have programmed the demo to take you through its early stages step-by-step. If you miss out, or fail to properly complete any of the stages listed above then the demo may not give you access to all its features.
- After about three years the demo will *deliberately* crash out. This is not a bug – if you want to try again, turn your machine off and start over. If you want to play further – buy the proper game!
- If your demo disc fails to load, return it to 3DO Disc 3 Returns, Paragon Publishing, 124 Old Christchurch Rd, Bournemouth, Dorset, BH1 1NF. Remember to include your full address and we'll have a replacement out to you as soon as possible! ☐ **ssw**

3DO magazine

Panasonic®

3DO FZ-SE5351

STARBLADE™

Product Position

3DO Brings Incredible Realism And Amazing Speed To A Popular Arcade Game

With realistic computer graphic image effects, the space shooting game STARBLADE was an instant favourite when it hit the arcades. Now the 3DO version is here. So you can get the thrills of the original game, with added realism and challenge from 3DO functions for even more game playing fun and excitement.

Product Description

Your orders are top-secret – Operation STARBLADE! In your Space Federation Geosword star fighter, your mission is to terminate the massive mechanised planet Red Eye. But hostile UIMS (Unidentified Intellectual Mechanized Species) are in your way. Destroy their fighters, missiles, battleships and anything else they throw at you with your laser beam. If you get hit, your energy shield loses power. Get hit when it's gone, and you're dead! Dodge the merciless UIMS attacks, and the final stage is waiting for you on Red Eye. So strap yourself in for excitement and power until the bitter end.

Key Features

- Advanced computer graphics technology delivers incredibly realistic images.
- Select between the polygon filled Arcade mode and the enhanced 3DO mode with bitmaps for more realistic images.

Arcade mode

3DO mode

- Opening demonstration of one scene shows the movie-like power and realism of computer graphic images.

namco™

REAL is a trademark of Matsushita Electric Industrial Co., Ltd.
This title displays in a letterbox format on the 3DO™ PAL system.
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Now available from selected HMV stores, Virgin Megastores, GAME Limited and all good independent dealers.

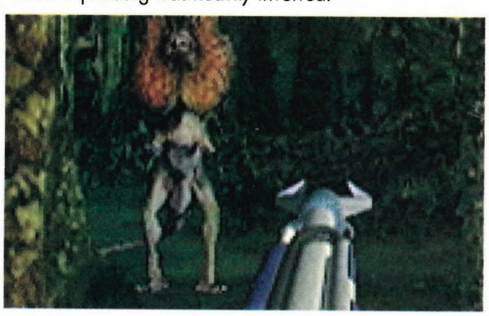
3DO World

The launch of titles in Japan to test the success of several 3DO titles is still proving a blessing for Europe, with games such as *Jurassic Park* and *Shadow: War Of Succession* pretty much guaranteed a 'never' release date for this country. *Jurassic Park*, in particular, is a big disappointment, particularly coming from the superb Studio 3DO, as this is the sort of license the 3DO would have enjoyed, but, on the positive side, Japanese curio *Montana Jones* looks like it may get an official release, although it could do with some polish if it's to really capitalise on its splendid visuals.

Jurassic Park Interactive

Developer: Studio 3DO

Right from its inception 3DO has been at the heart of the ever increasing synergy between Hollywood and Silicon Valley. At the time of 3DO's launch, *Jurassic Park* seemed the biggest thing ever – perfect for demonstrating the machine's power. Universal Studios are owned by Matsushita, so the license was no problem and 3DO's own software studio was tasked with the game's production. At the peak of the hype, it was even claimed Steven Spielberg was heavily involved.



Sadly, the game turns out to be even thinner on gameplay than the film was on plot. The basic idea is you're in the command centre and must guide up to eleven characters to the helipad, passing through various locations on the way. Each location triggers one of three subgames, the most polished of which is probably the Spitter Shoot. Armed with a laser, you must shoot the Spitters before they spit. The dinos and various levels of parallax scrolling are all beautifully detailed and really do look as if they've wandered in from the film. However, while initially fun this is a very simple game – as is T-Rex Chase. In this, you've got to drive your jeep around various obstacles with the T-Rex getting bigger in your rear-view mirror with every mistake. A neat idea, but both the control system and the graphics are lacklustre. The Raptor Maze is more promising, it adopts a *Doom*-style perspective and makes perfectly clear how brilliant 3DO would be for that type of game. Sadly, the game follows the film's 'gun-free' policy and so you have to run around trying to lock the raptors up. Sad idea, sad game. The final insult is that licensing problems have meant none of the real actors appear, licensing problems forcing the use of the most un-look-alikes ever. The whole package seems more like an edutainment novelty pacakge than a fully-fledged game, the bland simplicity of the sub-games and minimal violence neutering this enormous tie-in. Considering the immense potential available, and the success that other software houses have enjoyed with the JP tag on other formats, this can only be judged a flamboyant faliure. Overall, only the great music lives up to the pre-release hype and no-one but the most avid Jurassic fan will find much fun in its fossilised gameplay, making its lack of official release unsurprising. Let's hope for a full, multimedia extravaaganza when the sequel arrives. **ssw**

Seal Of The Pharaoh

Developer: Kodansha/System Sacom

After *Stargate's* box-office success, this pyramid-themed adventure might seem perfectly timed. Once again, the technocrats of the past turn out to be assisted by aliens. When a pyramid mysteriously appears out of nowhere, your father is sent to investigate and is soon lost. It's up to you to save him...

Your rescue mission takes the form of a first-person perspective mappin' and slashin' epic. The yellow stone corridors move past with impressive fluidity, junctions and monsters appearing every few paces. The latter are a varied bunch, most of which are pre-rendered with elaborate attack moves. A particular favourite is cute little dog which suddenly makes a Doberman-like lunge, its jaws filling the screen. The pre-rendered attacks usually have brief pauses which, if you fire at just the right time, cause the wounded animal to abort its attack. It's a limited degree of interaction and, rather than guess the exact right moment, usually you just keep hammering the fire button so when the pause arrives you'll be firing. Another irritation is that if you retreat a step, the monster is automatically reactivated and you have to kill it again.

Also lurking within the pyramid are friendly characters, who offer advice, various health and weapon power-ups, plus neutral characters who set puzzles for you to complete. Even in Japanese, these aren't overly complex but like too many Oriental adventures the game has a trudging, linear structure. Patiently fighting your way through the endless mazes may not be too dreadful once, but when you die gathering enough enthusiasm to retry is far from easy. Save points are few and far between, making this idiosyncratic release very much one for the patient. Hopefully, the English language version will reveal subtle wonders this Japanese version obscures. **ssw**

Shadow: War Of Succession

Developer: Tribeca Digital Studios

Like *Way Of The Warrior*, *Shadow* is a *Mortal Kombat* inspired beat-'em-up that relies on digitised graphics and noisy sound effects rather than solid gameplay. Whilst these *MK* variants can be impressive, they usually fail to provide truly engaging action – interaction between sprites always seems loose and unsatisfying – but whilst *WOTW* at least had the distinction of some

genuinely innovative characters and locations, along with a fantastic audio accompaniment, *Shadow* features dreadfully poor, unimaginative sprites (poorly digitised *and* minimally animated), as well as sonics impossible to accurately deride in printed media.

The format is predictable, the ridiculous scenario laughably laid out by a completely dire cartoon into, and then it's straight into picking a fighter from the desperately drab eight available. Choose from a gangster (who beats you with a shotgun rather than shoots to ensure a fair fight), or a boring soldier, or one of two, lycra clad women... they're all terribly underwhelming, and whilst you'd think it difficult for digitised sprites to completely distort areas of the body, *Shadow's* do, to often amusing effect.

Less amusing is the lack of moves, the stupidity of the special moves (surrealistic in implementation and near impossible to pull off) and the disastrous zooming in and

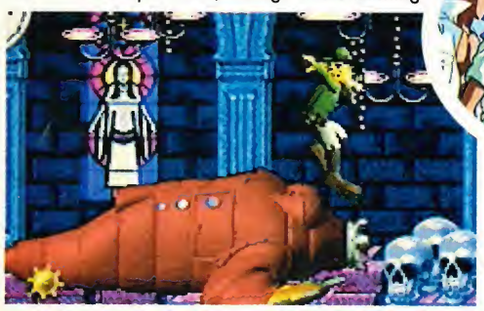
out of the action, which is nausea inducing in its shakiness. At maximum zoom, the fighters are ridiculously large, and they're just not well enough detailed to stand up to such close scrutiny. The copious lashings of blood hover mid-air for a few seconds before vanishing, and as soon as you get into some close-quarter combat, limbs suddenly seem deformed and incapable of reaching your opponent.

Obviously all this is as bad as can be, but everything's especially tearful playing against computer controlled opponents, who simply hurl special moves at you ten-a-second, making progress, even on the easiest level, extraordinarily difficult. Few will notice this particular fault, however, as three minutes of play should guarantee *Shadow's* swift exit from your 3DO player, forever banished. A definitive set of instructions on how *not* to write a videogame. **mcw**

Montana Jones

Developer: Future Pirates

This is a pleasant surprise considering the vast array of unplayable curios we receive from Japan, being a playable platformer spliced with odd, first-person perspective tunnel sections. With one of three, cute cats (Dave liked the foxy female), you bounce and jump around fairly short, well designed levels, with chandeliers as platforms, fallings bricks bashing



you on the nose and huge end level guardians, which are particularly imaginative and beautifully rendered. It's all very 16-bit in feel, albeit with very detailed sprites and gorgeous sound and spot effects (although the typically Japanese grunt that accompanies each jump is irritating). The quirkiness of the characters makes this instantly appealing, but *Montana* is let down by rather jerky animation that destroys the necessary fluidity of a good platformer. This really needs addressing if *Montana* is to enjoy any kind of success over here, and with several other interesting titles form Future Pirates around, a streamlined official release could stand them in good stead for some enthusiastic receptions.

With plenty of locations across the world to explore, a save game and numerous odd quirks to keep you guessing, this is good fun then, although it's not likely to stop you buying the brilliant *Gex* from Crystal Dynamics. **mcw**

Manga beat-'em-up

Developer: Tomy

With masses of spooled action from the source material cartoon, this has hours to kill on presentation and atmosphere, which may be annoying if you've no fondness for

the genre, but the high quality animation and typically outrageous action will delight Manga affictionados. The story, roughly, appears to revolve around four Japanese teen heroes who must battle through an army of fighting opponents in succession. The action itself takes place in a selection of open air auditoriums, with each new enemy announcing themselves with a flourish of swords or eruption of vomit (it is odd) before doing battle with whichever character you've picked.

It's on the animation front that this game most impresses, as the sprites are minutely detailed cartoons in their own right, beautifully mimicking the quality of the cartoon snippets to give the game a unique flavour. In true Japanese flavour, the sprites range dramatically in size and shape, and are well designed so that even the smallest of warriors can defeat a hulking giant with judicious use of tactics. Weapons feature heavily, with whip cracking femmes and samurai sword wielding warriors, plus plenty of special moves to discover, all delightfully implemented.

Although background visuals aren't quite so impressive, mixed focuses are brilliantly used to suggest a sense of depth, and slightly differing auditoriums do provide some reward for progress. It's the huge amount of detail in the sprites themselves that astound though, with tiny eyes bulging and blood spurting in battle, making contact hugely satisfying.

The actual game design is pretty impressive, with contact meaty and action fast flowing, with plenty of manoeuvrability making bouts engrossing. Experimenting with your four troops is essential, and in two-player mode in particular, the sporadic bursts of psychotic violence add considerably to the mix. The obligatory screams and growls for every aggressive move, in true *UltraMan* fashion, don't become too irritating, and pleasant music accompany the action well.

I'd recommend playing in story mode, just because the long exposition sequences are both excellently done and tremendously atmospheric, and if you allow yourself to be immersed in the ambience, you'll be pleasantly surprised by the slick professionalism and unique visual panache of this enjoyable fighter. Massively unlikely to make an official appearance, but well worth picking up from an importer if Manga and beat-'em-ups are your thing. Good fun. **mcw**

Murphy's Law

Developer: Vantan Entertainment Factory

Exhausted with labelling every Japanese release bizarre, I'll attach the term freaky to *Murphy's Law*, which is a colourful CD-ROM extravaganza revolving on the life and family of Murphy, a curious cultural mish mash of American and Japanese values, who, along with his family (including the dog), appears to have one requirement for a fulfilling life. TV.

To begin with, this looks like the ancient Activision smash, *Little Computer People*, with the screen occupied by a cut-away cross section of Murphy's house. The camera zooms in to the living room, where the family are bustling around, painted and animated in garish Rhubarb fashion, and an icon of each family member is available at the bottom of the screen, so you can pick a Murphy member to control (roughly). You can then point to where you want them to go (each room has a TV set), before watching a blue ghostie hide the remote control. Point and click to find the essential appendage to modern life, and you get control over the box, where a wide selection of thoroughly odd mini-programmes can be wondered at, some offering profound maxims on life, some just stupid adverts, but one snippet, hopefully, offering a clue to this mad adventure. The language barrier makes this incredibly obtuse to get into, but the enjoyably over the top visuals and enjoyable level of interaction make this an impressive trailer for the more diverse capabilities of 3DO software, and show how the machine is being widely explored to provide a range of gaming experiences in Japan. The game is probably just too obscure (sorry) to merit a purchase, but it's interesting and brilliantly put together, and may entice the more esoteric software surveyor to sample its charms. □ **mcw**

3DO magazine

•Thanks to Marcus and Robin at TORC SOFTWARE, 9 Wilton Parade, Feltham High Street, Middlesex, TW13 4BU (0181 8932100).

A Question Of Standards

While generally speaking it's best to get the game intended for your 3DO system, the 3DO standard is a worldwide one and, unlike competing systems, you should be able to play a disc from anywhere in the world on your own PAL system. Although software houses can make games specific to different TV standards, generally speaking 3DO is encouraging companies to develop universal standard games which not only run on all systems, but vary their screen size and speed accordingly. In the meantime you should be aware of some problems to watch out for.

While both Japan and America use the NTSC TV system, Britain has PAL which has a higher screen resolution but runs slightly slower with less frames per second. To get NTSC games to run on PAL, videogame consoles generally slow them down to get the frame rate in sync and make them run in 'letterbox' format with borders around the screen. Official PAL versions of 3DO games should, unless otherwise stated, be recoded so borders are smaller or non-existent and often the game speed is increased. The PAL version of *Super Street Fighter II Turbo*, for example, has been sped up so that it runs just the same speed as the NTSC one.

A handful of import games won't work on a PAL system at all though. Interplay's original, American version *Way Of The Warrior* uses routines tailored to the NTSC systems, while some Japanese games use kanji (Japanese script) routines specific to Japanese 3DO systems. However, these games are exceptions to the rule and in the future even fewer games will be incompatible with PAL. Similarly, for NTSC owners most PAL games will work fine but there are some exceptions such as the fullscreen PAL *Soccer Kid* and *Alone In The Dark*.

Bob Faber

Building A European Empire

Bob Faber is Managing Director of 3DO Europe and a member of 3DO's executive inner circle. After eight months in the UK, he believes Europe is the world's toughest market for videogames, but tells Stuart Wynne, 3DO will make it here too.

You joined 3DO very early on...

"Yes, in those days it was called SMSG and was a very secret project. In Silicon Valley almost everyone knew Trip Hawkins had started some new venture, but there wasn't a lot of knowledge about it. The way I got involved is simple: I was sitting at my desk one morning and Trip called me about coming for an interview. I came out of that very first meeting thinking I'd like to work for this guy, if it's a real product, if it can truly do what he says it can do, then it's worth doing. And about a month later he actually showed me a demo and once I saw it, I said: 'yep, I can do that. I'd like to do it and would be a lot of fun.'"

What's been the hardest time at The 3DO Company?

"In the early days the hardest thing was staying on top of all the contacts. So many people were interested in the business and trying to get involved with what 3DO were doing... Over time the difficulties became greater as we became closer to product, certainly on the engineering side – they were under a lot of pressure to meet deadlines... you had all the pressures of any new business starting up from scratch and with incredibly high, in fact unrealistic expectations on the part of the public."

The European market seems particularly tough...

"I think the European market is the hardest market for anyone, forget just 3DO. I've been dealing with the European market for years and it wasn't until after I'd been here that I realised the scope of the issues of running a business here. It's like taking America and having every state speak different languages, have different distribution, retailers, Press, business practice and even laws. When you look at these different variables you realise, wow, this could be really complicated."

Why are products more expensive in Europe?

"Simply because it's more expensive to do business. You can look at every industry across Europe and then at the US and I can't think of a single product that's cheaper here."

How do you see the PC market?

"PCs are a great business, but its not the medium of choice for leisure entertainment; hasn't ever been and I don't think it ever will be. People are not interested in sitting at a desk looking at a little screen. They want to sit back in front of their TV and have it all done for them, all nice and easy. And why not? – it's leisure time."

What's 3DO's biggest competition?

"I think the biggest danger the industry faces this year is not competition from each other, it's inertia and confusion preventing a consumer from purchasing any product at all. That would be a shame. The consumers would lose if they don't buy any product. I think that the experiences that are available to be had from the 3DO are already leaps and bounds ahead of any other system. And when you have the opportunity to sit down and play something like *FIFA Soccer* on a 3DO, you never want to go back onto another system, it's just so much better, so different."

Do you play games yourself?

"Yeah, I do. My recent favourite is *Return Fire*. I picked up a copy at CES and two days after I got back, I stayed up all night with it.. It's just a lot of fun, a great game."

How do you think M2 will change things?

"M2 is proof that 3DO's technological edge will be maintained for years to come. So if anybody thinks they can wait a few months and buy something a little better, well they're mistaken. Because we've already shown that M2 will be way better than anything that our competitors are going to bring out, and they're not even here yet."

As a marketing man, what's M2's main selling point?

"Well, you're going to be able to just look at it and know that it's better. That makes it really easy from a marketing point of view! You just have to show it to it people, hand them a controller, and let them see for themselves. That's a wonderful position to be in. It's a little bit analogous to when 3DO was first shown, people had never seen anything like it before, it was so much better than anything else that people just went, wow, this is really great. And I think that we can do that again."

Is it part of the plan to have engineers constantly working on upgrades?

"Sure. A good case in point is that work on M2 began before the initial batch of 3DOs began to be sold. 3DO are always looking at new technologies and our partners are a good sources of great technologies. We'lll continue to look at them and carry the banner forward as rapidly as we think the market can accept."

Will there ever be a 3DO computer?

"It's something we've always thought about... Part of the vision is to expand the utility of the product, but exactly what form that takes depends on what hardware companies decide consumers will buy."

Are you still determined to make 3DO the VHS of videogames?

"Absolutely, that's the vision of the company. I think one of the thing's that's been misunderstand about 3DO is that a lot of people believed it would be introduced and everyone else would give up. You look back in history and things don't happen like that, the time frames are much longer than just a year or two, and I think we have that long-term view."

And what would you say is your message for Europe now?

"The first thing is that 3DO is a safe product. If you buy it today you know you're going to have a product to enjoy for a long, long time. There's a big software library which you can build up over time and take with you.

"Second, 3DO has a huge installed base and is good business for software companies. There's a lot supporting it now and more starting 3DO products every day, so there's going to be a really great steady stream of big hits available for it.

"You look at the 32bit market place and you can be sure of only a few things: one is that this year 3DO is market leader and will still be at the end of the year. We will be the most competitive on price. And, finally, we will have the biggest and best software library." □

3DO magazine

Profile

Bob Faber is a true industry veteran who, like so many others, started out at Atari when it owned the business. After Time-Warner sold the company to the Trammiels, he moved to NEC to work in its PC business before masterminding the resurrection of the TurboGrafx console. After six years at NEC, he left the MidWest for California and worked at what would become the Paramount Technology Group. A few years later Faber joined 3DO as vice-president and nine months ago sold his house, packed up his belongings and set off to conquer Europe.

Robert Lindsey

Marketing Magus

After magicking up an awesome media campaign for Sega, Bob Lindsey has given up the kids' stuff to work at the 3DO Company. As Senior Vice-President for Marketing & General Manager for Studio 3DO, he's confident of overhauling his old employers.

Why did you leave Sega?

"Sega's fighting fires on a number of different fronts. Their toy division, Sega CD and, of course, 32X is not performing to plan. While I could have certainly contributed to making those work, I preferred to move to 3DO and a much bigger business: trying to establish an entirely new standard."

How confident are you of 3DO's ability in the market?

"I'll give you an example. Here in the US the 3DO system is outselling 32X 2.5:1. And 32X is $150 while we're at $399 and we're still outselling them 2.5:1 on units...

"Our software ratio to hardware sales is 8:1. That's a phenomenal number. To put it into perspective compare 3DO to the Sega Genesis [Mega Drive] in North America during its first year. The Genesis sold through about 250,000 units at $199 and achieved a software to hardware ratio of a little less 4:1. "Now in our first 15 months in operation, our average price is about $450, we've sold through about 200,000 units and we're getting a software ratio of 8:1. So we clearly believe we've achieved more than anybody else has in their first year of operation.

"And as GoldStar and Panasonic get more and more confident about how this industry works, we'll see them really turn on their marketing muscle. So I think they'll be a very formidable marketing group on the 3DO brand this year."

How do you see the role of Studio 3DO?

"I believe it's very important. I think, for example, not only on our current system but perhaps more importantly for the M2 system, our mission is to create software that defines the system. And I'm talking about in major categories, whether it's sports, action, fighting, arcade, what have you. These are areas where we should have the ability to grow the technology better than anybody else, earlier than anybody else. We should be the people leading the charge on defining the system's performance to the end user. So this year we expect to have 8-10 titles to ship in the marketplace that begin to deliver against that promise. And over the next fifteen months you'll really see us step up our performance appreciably to deliver against that promise."

Who would you say are the real leading talents in Studio 3DO?

"Does the name Bill Budge ring a bell to you? *Pinball Construction Set*? I'm dating all of us here but Bill has been around for years. He's one of those sage veterans who helped start the whole videogame craze years ago. He loves the 3DO technology and is currently working on a major product for us, called *Blade Force*. He's written some phenomenal technology with his team which we think will be a cornerstone of displaying the 3DO system.

"We also have people from the Lucasfilm group, EA, a lot of different companies. It's a very healthy melting pot we have here. There's about 65 employees, a really great mix of talent which over time you'll see produce games which will define the 3DO platform – on an exclusive basis. Products that are planned never to go to any other platform.

"In addition, we're perpetually recruiting people. As you know, the Bay Area is a real hotbed of talent with Apple Computers, Silicon Graphics, Electronic Arts, Sony and Sega within miles of each other. There's a tremendous demand for resource and a tremendous talent pool to reach into. Always looking, so if there's anyone you know, even any readers, send along a résumé!"

What 3DO games are you most looking forward to from third-parties?

"That's a tough question! I could get into trouble with that one... let me give you some persepective on what I see coming. Keep in mind, on a worldwide basis there's about 165 titles in the 3DO library, and nearly 200 more games in development. It's a tremendous support mechanism in place and we're already in the third generation of software.

"This year you'll see great products from Electronic Arts, they're currently the largest 3DO publisher in the world and they don't plan to let up. They could easily have 10-15 new games available for 3DO this year, subject to whether they meet schedule. There's games like *NHL Hockey*, *Virtual Baseball*, a new version of *FIFA Soccer* perhaps, *Shock Wave 2*, *Immercernary*, *Wing Commander III* of course.

"Other hits we see coming are *Primal Rage*, the Time-Warner arcade game, *Gex* from Crystal Dynamics and their basketball game, that's outstanding with huge characters on screen. People are going to have a lot of fun with that. Then there's *11th Hour* from Virgin, *Cyberia* from Interplay, and one that we looked at just recently, *Disruptor 7* from Univeral, which is just phenomenal. I could go on and on. Plus, of course, there's the games you're familiar with: *Doom I* and *II*, *Space Hulk*, *Myst*, *Kingdoms*, *Star Trek* and *Slayer 2*.

"And that's only the next six months, it's not even the Xmas line-up. There's a pretty phenomenal level of product coming and publishers supporting the platform."

Will M2 enhance current 3DO products?

"No, if you've got existing opera product it will all work with M2, but it won't be enhanced by it."

Opera?

"Oh it's just an old codename, like Apple calling all their work after types of apples and Microsoft using city names like *Chicago* or *Daytona*."

How do you think an M2 game would compare to *Ridge Racer*?

"Truth be known, we would probably outperform that by at least seven to ten times. We know consumers have previously had trouble buying into the concept of polygons. When Sega's *Virtua Racing* came out people asked how a car could have octagonal tires! The 3D illusion isn't complete with polygons until you get the performance up. With M2 we have the perfomance to produce so many polygons that the objects appear real.

"I think our advantage over all these systems is that 3DO entered the market with the first real 3D system. Sega and Sony have followed with their first generation 3D systems, but now we're going way beyond to 64bit architecture. There's literally no comparison in the power and performance. Also, the price will be so enviable it will make our competitors tremendously concerned about how they position their products."

What about software support?

"Our current partners in Japan and America love how M2 performs, so I don't think there's going to be any problem at all over getting partners. In fact, currently we have more demand than we can support and are using a priority list, based on what sort of assets people can bring to the M2 technology."

Have you shipped development systems?

"No, but quite frankly it's not as critical as you might imagine. A large number of the normal 3DO development tools will work on the new system, which is a real advantage for existing developers, and we also have an Early Access system which emulates what M2 can do for development purposes."

Are you looking forward to the E3 Show in May?

"We like the challenge! Since we entered the business we've had the leading market share, even in Japan now for advanced 32bit CD platforms, so we don't intend to just roll-over and give it to Sega or Sony. They're going to have to take it through a very, very difficult marketing environment which we will help to create for them. So this is going to be a very competitive show – and year – where the consumer will be the real winner." □

3DO magazine

Profile

After starting out at a design company doing videogame packaging, Lindsey joined Atari to head its marketing for the 400 and 800 computers. When the Trammiels took over in '84, he left for Epyx where he spent five years, three-and-a-half of them running the development division. Epyx's commitment to the Lynx would eventually consume the company, 3DO now uses its old offices, and Lindsey joined SSI as vice-president for worldwide sales. He spent four years there, promoting AD&D games, before Sega came calling. Two years later, Lindsey was responsible for marketing all the company's key products – Saturn, 32X, Sega-CD, Sega Sports and peripherals – when he left for 3DO on December 21st, 1994.

David Morse

Silicon Messiah

David Morse is one of Silicon Valley's most respected and influential figures. After masterminding the development of the Amiga, Lynx and 3DO itself, he's now switched sides to produce software with Crystal Dynamics. Stuart Wynne asks what it's like to be a legend.

Why did you decide to set-up Amiga Computing?

"Some friends of mine here at Silicon Valley asked me to come out and take a look at starting a cartridge company, in about 1982, but the week I was here four companies announced they were getting into the Atari cartridge market. Companies like CBS, Fox... So I decided that wasn't a very smart thing to do, but in the process of my meetings out here I ran into Jay Miner and he had this idea of doing a very graphics orientated computer. So the two of us got together on a business plan and that was really the start of Amiga."

When did Commodore arrive?

"Mid '84 they had approached us about licensing our chips and we didn't really want to do that, but they persisted. When they realised we wouldn't license the chips they offered to buy the company. After a month of negotiations we agreed."

Do you ever regret that decision?

"Well, no, because I hardly ever look back. But I think the pros of it are that it was very, very good deal for our employees because they owned about 18% of the stock. It was also a very good deal for our investors because they made about four times their money. And we were having trouble getting the company financed so it probably gave it a life that it might never have had. The cons are that Commodore didn't do a very good job of further developing and marketing the product."

When the Amiga was launched in 1985 it was incredibly advanced. It had 4096 colours, stereo sound, DMA, a multi-tasking OS and more besides. By comparison the much hyped Macintosh, launched in 1984, had a monochromatic display and mono sound. Did you believe the Amiga could've taken the entire market?

"Well, no, I don't think so. Amiga was never really intended to be an IBM PC or a general purpose computer. I think part of the problem was that Commodore tried to make it that. They should really have focused on the graphics end of the business – the right evolution for Amiga was more toward what Silicon Graphics is today. Commodore never really understood that."

Do you see a future for Commodore?

"No. Maybe someone will buy them out but I haven't seen any signs of it happening."

How would you compare 3DO's developmentt to that of the Amiga?

"3DO was a much more complex project with a lot higher performance and a lot more invention. The Amiga had some good inventions, like the blitter technology and all that, but the 3DO with the engines we put in there and so forth, all the DSP stuff, none of that existed at low cost. We could have done a 3DO system with off-the-shelf parts and it would've costed about $10,000. The trick was to invent things so that we could cut it down to a reasonable price for a videogame system.

"3DO was a very complex project. The inventions that we made probably took an extra year over the Amiga development time."

Did negotiating manufacturing partners cause extra delay?

"No. Originally we had decided to do just a videogame system. What caused some delays was when, pretty far into the project, people also wanted it to be a set-top box, a videodisc player, a network system, things like that. We had to make changes to the technology to take account of that. That probably added about six months."

Will it evolve into those things eventually?

"It hasn't it happened yet, but I think the provisions made may eventually prove to be very smart."

Did 3DO really set the benchmark for next generation machines?

"Oh yeah, no question. At the first 3DO development conference, when the technology first became public, I know enough people in the industry and it was very clear to me that there were spies from Sega, Sony and Nintendo. I think the performance of their 32bit machines is really reference to 3DO at that point."

Why did you leave NTG?

"Let me kind of explain what happened there. We started the New Technology Group in 1989. We had thought initially that we would do a lot of different design projects but when we created this alliance with Electronic Arts, and it became 3DO, that project pretty much absorbed us. Then in the middle of '92, Crystal was created so I was acting as the CEO of both Crystal and NTG at the same time. When 3DO was getting ready to go public it was just too complicated a structure with NTG owning the rights to the technology and 3DO being the licensor of the technology and so forth. It just made sense to merge the two groups together. At that time NTG had about 30 people in engineering and

Profile

After studying engineering at school, David Morse's first job was actually in marketing. He worked at Pillsbury (remember marshmallow man from Ghostbusters?), then ran the entire marketing and product development set-up for Tonka Toys. His first start-up was the legendary Amiga Computer, sold to Commodore for $27 million in 1984, after which he moved to Epyx to develop Handy console, which later became the Atari Lynx. In 1989 he established the New Technologies Group with RJ Mical and Dave Needle. NTG's first project, 3DO, soon swallowed the company and Morse moved on to create Crystal Dynamics. After original CEO Strauss Zelnick left for BMG, Morse has become much more actively involved for what he describes as his most exciting time yet.

3DO already had more than that. So we decided the best thing was to merge the two things together, let Dave and RJ run the NTG thing and Trip the overall thing. There really wasn't a role there for me and, anyway, I pretty much thought my job there was done."

What would you have done different from Trip?

"(Laughs). I'm not really free to answer that question! But I think the biggest difference between my style and Trip's is that I'd probably have done it with a lot smaller staff and spent less money."

What was it like working at Crystal trying to finish *Crash 'N' Burn* in time for 3DO's launch?

"It was absolutely crazy. One, to get it to ship with the hardware we had to cut two months off the development schedule. Two, we received the final version of the 3DO OS the same day we burned the gold master of the game. It was just a nutty time, people here really had to turn themselves inside out to get it finished."

Were you ever worried poor initial 3DO sales might sink Crystal?

"No, never. One reason is that even though 3DO sales were slow, we had such a high percentage of the installed base that our volumes were actually pretty good. And secondly Crystal is a very, very well financed company and we could go for a couple of years without any sales before being in trouble."

Who are the key characters at Crystal Dynamics?

"Well beyond the founders, myself, Judy and Madeline, there's Mark Wallace and Jon Horsely, there's our two key developers. People like Bill Willis (one of early programmers), Troy D. Gillette, some of our key guys, came on in the first six months and are still with us. Most of the technical people had good programing experience, plenty of hit games. Mark had been at EA and Accolade, Horsely came direct from EA. I think at one stage EA had a contract out on us (laughs). We're old friends."

What's the difference between making hardware and software?

"There's no money in hardware (laughs). I learned that the hard way... But seriously, I think to make hardware you have to know how to make software. One of the strengths of all the hardware projects that I've done – Amiga, 3DO – is that it was designed in conjunction with software. That's why Dave and RJ work so well together. One focuses on the hardware works, the other software. That's very important...

"Hardware is much more tangible and objective than software. The chips either work or they don't. But every time you do a videogame it's: 'Is it good? How good is it? Can we make it better? Is it time to release it?' These are all very judgemental kinds of things. It requires a much better feel for the business, a much better feel for the people working on it.

"Making great hardware requires a lot of great creativity, but the creativity is in the design and then you have a lot of execution. With great software it's a continuously creative process."

How much further do you think 3DO MkI can be pushed?

"I think it takes 2-3 years to really a understand a platform well enough to get the most of it and I think that's one of Crystal's advantages – we've already been working on this stuff for two years. I think if you look at *Gex* and our basketball game compared to our early stuff, there's just a world of difference."

Have you got any M2 games in development?

"We're just starting to do stuff in that area. We have three more 3DO games on the old system to get out, then we're just starting to address M2."

PlayStation *Ridge Racer* is impressive, but it's not coin-op perfect. Were you disappointed screen resolution wasn't higher?

"You're always trading screen resolution for some other area of performance. I think with all of these systems we're still some way off reaching maximum resolution."

Would M2 be able to do it better?

"Yeah, sure, because it has a lot more power."

"There are no people in Japan like Dave Needle and RJ Mical. You have to be half crazy to do that stuff and Japanese society really doesn't tolerate people like that. So that's why I think all the innovation and invention will come from Silicon Valley and the US."

Do you find time to play many games yourself?

"Yeah, I mean actually I'm something of a traditionalist. I love *Gex*, I think *Gex* is one of the best thing that's been done, but my favourite games are things like, *Defender* the coin-op – I don't know if it was ever on the Atari but they had a great version on the Colecovision – and *Tetris* is another of my favourite games. I like the elegance of it."

What are your favourite games on each of the machines you've developed?

"I think some of the early EA stuff on the Amiga was really good, I don't know if I can pick out a specific one, but that's what put EA on the map and I still actually have a box of every Amiga title that Trip sent me. On Lynx, the *Blue Lightning* flying game that we did. On 3DO, as I said, I think *Gex* is my favourite right now."

When Strauss Zelnick left did you have to become a lot more hands-on with Crystal?

"Yeah, that's true, it's a lot of fun."

What other companies are you working with?

"They're all interactive media companies. One is developing some technology for shopping on interactive television. A second one is developing the next generation of slot machines. Third one is doing a location-based entertainment project."

Can you give any details on that?

"Only thing I can say right now is I think it will be the most real simulation that anyone has ever seen!"

How do you think the hardware will change in the home, in say two years and twenty years?

"In two years, I don't think there'll be a lot different. I think we need a few years for the 32bit systems to penetrate the market. I think in five to ten years we will get to the point where great performance is so cheap, that it won't make any difference what console you have, they'll all be the same. We'll probably have a universal platform then."

What sort of performance and technology do you mean?

"Fully digitised live-looking video that will look like movies. It's five to ten years away with lots of improvements in video compression, much cheaper RAM, much faster processors."

And Virtual Reality?

"No, I don't believe in that at all."

For medical reasons, the headaches...?

"It just doesn't seem natural to have great clunking thing on your head, I might be wrong, but I'm not a fan."

How aware are you of how people regard you as this industry legend?

"[Laughs.] I don't really think about that. I'm more interested in what I'm doing next than what I did in the past.

"I think being well known helps in two ways, one it helps to recruit – and I love to have smart, talented people around – and two it helps to raise investors. Other than I just don't think about it a lot. And I'm not finished yet, I hope I've got few more good things to do."

Are you amazed at what you've accomplished?

"I'm amazed that there's a structure in Silicon Valley, I don't know if it's Silicon Valley or the US, which lets people do these things."

Is 3DO very much a part of this structure?

"I think if you look at where all the innovation comes from, it all comes from Silicon Valley. The Japanese are very, very good at taking known technologies and extending them, cost-reducing them and so forth.

"But when we went to design 3DO, we said we wanted to have a certain performance level. We looked around at what was available and you couldn't get there, so we had a bunch of black boxes in our design which said 'invention required'. The reason we were willing to do that project was because we knew the Japanese aren't very good when there's a box that says 'invention required'. We thought our unique talent was being able to invent things. There are no people in Japan like Dave Needle and RJ Mical. You have to kind of have to be half crazy to do that stuff and Japanese society really doesn't tolerate people like that. So that's why I think all the innovation and invention will come from Silicon Valley and the US."

And how does Crystal fit into all this?

"Crystal's goal in life is to put out best videogames on advanced platforms. We think we're the leader right now and hope to stay there!" □

3DO magazine

Stress Relief Guaranteed

With PO'ed from Any Channel

Californian software house Any Channel are devoted to the cause of videogames that could offend. Their forceful statement of intent is wrapped around one, warped, and quite stunning game, *PO'ed*, the product of game designers inspired to channel their personal anxieties into their product rather than immediate family and friends...

Americans are not famed for their sense of humour – Hollywood, heal thyself chat shows and bland music conspire to effortlessly create an image of artless, bland MacHappy land; slow drawls, earnest blankness and the odd, closet psycho disguised as a middle-aged blue collar nobody. The American videogame industry, similarly, has rarely been a pioneer of cutting edge entertainment, the occasional, completely commercial tumbles into gratuitous sex and violence have never really tested the public's capacity for bad taste or truly off-the-wall poses comparable to the stunning, home grown bizarreness of Britain's *Ecstatica* (Andrew Spencer and Alain Maindron) or France's *Alone In The Dark* series (Infogrammes). But Any Channel have bucked conventions and created a game that combines incredible gameplay with a nihilistic stance that you wouldn't see espoused in a Nintendo game, delivering an American export second only to Beavis And Butthead for outrageous cynicism and delightful, spiteful self-knowledge. Exploiting the adult market that the 3DO has created from nowhere, being previously untapped by Sega and Nintendo, Any Channel have created a sure-fire cult hit, that should achieve mainstream success with its extraordinary gameplay and innovative visuals.

PO'ed is the acceptable abbreviation of Pissed Off, the world-weary state that afflicts Any Channel's small programming team. After establishing themselves as leading designers of 3D graphic demos for Sun Microsystems, and developing a fascination for virtual reality simulations, Any Channel decided it was time to create a videogame experience that could benefit from their VR experiments and downbeat imagination, and created the basic graphic engine for *PO'ed* on a Sun Workstation. Just the first few levels of the game reveal how successful this engine is, providing a total immersion experience unparalleled on any machine. Any Channel President, Brian Yen, describes the game as "a 3D *Donkey Kong* combat game plus *Doom*", but the genre reference points don't fully convey just how innovative this product is, although the Under Siege storyline hints at the designers empathy for the underdog.

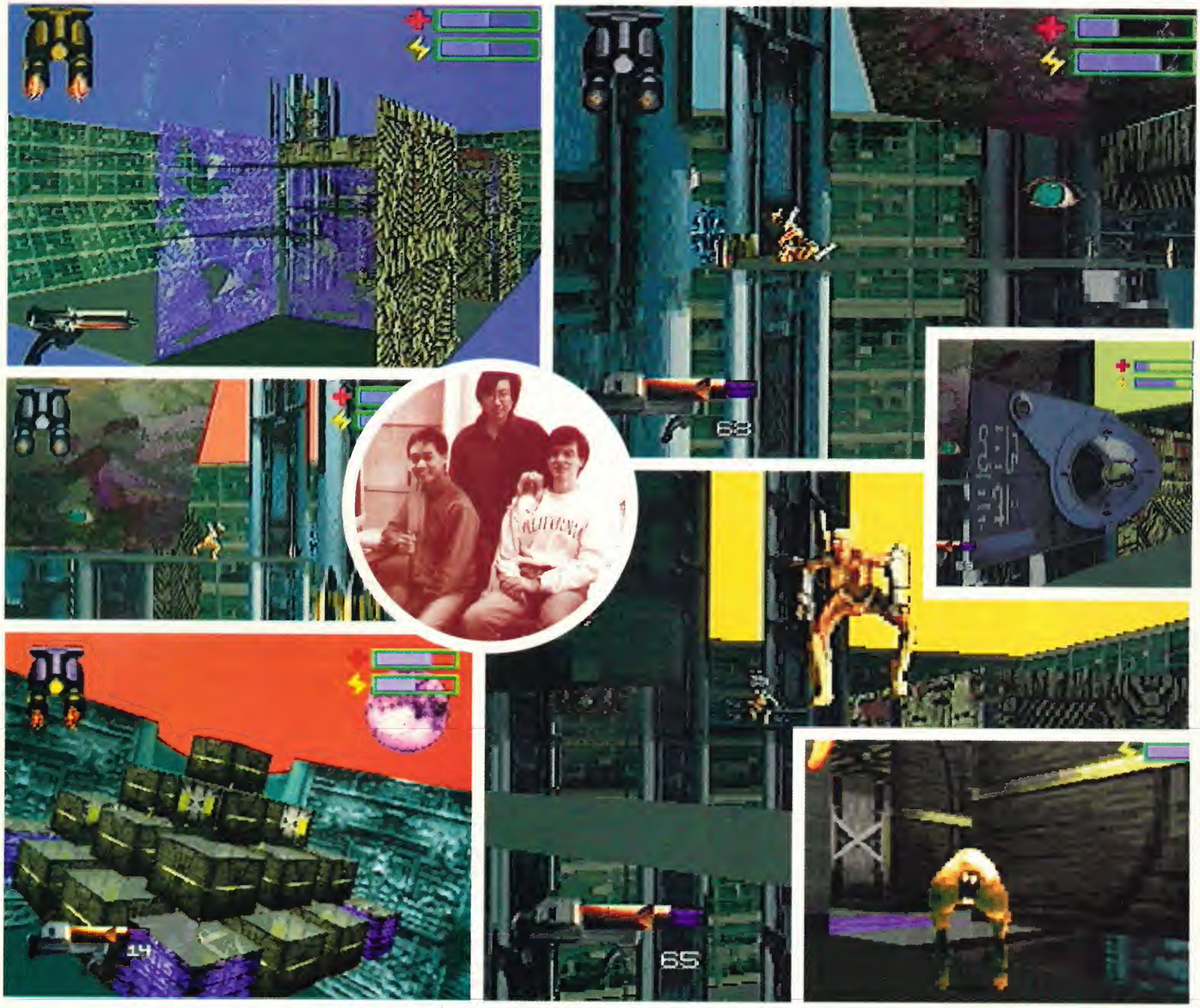
You are the cook, accompanying a team of crack marines to an alien planet – reported to be inhabited by 'bugs' of some kind – but, unfortunately, you are separated from your hard compatriots (they all get murdered) and left alone on the alien infested rock, with help from earth a minimum of three months away.

When the game opens, you experience a rush of vertigo, as you realise you're standing on a perimeter wall, hundreds of feet tall, looking over an enormous courtyard, a huge, retrofitted, whirring construction resting in the centre, reaching up to the brightly coloured sky, which ripples through every colour of the spectrum, to disconcerting effect. The construction is made up of hundreds of windows, with ledges and gantries, the only way to get there is to activate your jet pack. A tentative jab at the thrust button and you suddenly dip over the edge and spin wildly down. Jab again and the thrusters lock on and enable you to hover, giddily, in mid-air. If you choose to approach the forbidding building in the middle, platforms, moving machinery and tiny forms scuttling along platforms and precipices move smoothly into view, and the devious complexity of the partially translucent construction overwhelms you. Cut the thrusters and you can dip nauseously down to the ground, where you can kill the backpack to run and jump along the floor, collecting ammo, weapons and energy. Examine the bottom of the monolith, and you'll find lifts and entry points to take you up, or just apply some thrust and hover back up to the alien infested gantries, powered up with lasers, guided missiles and flame throwers, to clean out the area and find a clue to getting out of this surreal environment.

At first *Po'ed* is reminiscent of *Doom*, the fast, smooth scrolling and compulsive thrill of free movement making exploration compelling. But the true, 3D movement, the ability to just power up and fly into the air to appreciate depth as well as width, makes the game a vastly more enthralling experience. This is a 3D game that makes *Doom* seem old-fashioned, linear. It's impossible to describe just how exciting this depth of play is, but SNES veterans who enjoyed the stupendous playability of *Pilot Wings* will appreciate just how much fun it is to have a hover pack in a real time 3D environment.

They'll also remember just how tricky negotiating yourself is. Your thrusters take some getting used to – just one button alternates between climbing and diving – and gaining access to some of the moving platforms above you is initially difficult. But once you get the hang of it, the game does reveal its *Donkey Kong* style platform playability, with moving ledges and passages to negotiate making exploration tough but absorbing.

The anarchic streak in Any Channel is most clearly expressed in the alien inhabitants of this strange world, the two current strains comprising of pink, conical breasted mutant females (When Brian Yen saw the sculpture that his designer had created of the female creature that plagues *PO'ed*, he immediately suggested that he should "get a girlfriend"), and bouncing, blasting



butts. The outrageous mutations are offensive and funny, like bit characters from the film *Society*. The female aliens are the product of the designers pathological hatred of a US personality, but divulgence has been forbidden, sadly. Any Channel don't want a court case to dim the euphoria of their project coming to fruition.

Whilst there's no doubt that many will be alarmed at the grotesque choice of aliens in this game (the wilful wasting of naked women could be deemed unfit subject matter for a videogame, whilst creatures based on posteriors could be denounced just for sheer bad taste), but the reckless disregard for convention only makes this an even more enjoyable title. *PO'ed* is antagonistic and provocative, but the industry is big enough and ugly enough not to fear some new, controversial blood coursing through the veins, injecting some excitement in Tarantino fashion to a market often stifled by predictable genre quick-fit hits. *PO'ed* is the delightful flip side to the bland heroism and romanticism of Hollywood inspired titles like *Wing Commander III*, and much like the small Tarantino canon of work, the exceptional way that the subversive material of *PO'ed* is handled, makes dismissive asides difficult. The game's just too good to blank for its Beavis and Butthead style humour. As Brian Yen explained, a lot of the risqué humour that runs through *PO'ed* is borne out of personal frustrations and anxieties usually suppressed and sublimated. But Any Channel don't suppress, they do a Ricky Lake, an Oprah Winfrey, and spew everything out for the audience to blanche at in ghastly, voyeuristic wonder.

The game's getting sicker, by all accounts, as it nears completion. With the basic graphics engine working so well, Any Channel are now responding to the suggestions made by their play-testers, the first significant enhancement to come out of these discussions being much more emphasis being placed on combat. Your character will be able to perform 360° back flips, engage in hand to hand combat, and the baddies are being programmed with much more sophisticated AI routines, that imbue them with the unfamiliar trait of fear. If you're too well tooled up, aliens will run and hide, but they're capable of discovering different attack routes to yourself which makes it essential that you fight and conquer rather than avoid confrontation, because there are a lot of those ugly bugs hidden away. It certainly looks as if *PO'ed*'s aliens will be the smartest (and ugliest) ever encountered, easily surpassing the point and fire dullards of *Doom* and its protégés.

Similarly, the puzzle elements of *PO'ed* are being dramatically reworked, and with Any Channel's off-kilter sense of humour, solutions are bound to be both obscure and rewarding. Certainly, with a huge variety of beautifully texture-mapped levels already designed, *PO'ed* is going to be a huge challenge when it's unveiled, hopefully at the Los Angles E3 show in May.

With demo discs already causing a stir, Any Channel are confident that the meagre advertising budget the fledgling company can wield will be irrelevant next to the positive word of mouth already generated. Certainly, nothing like *PO'ed* has made into a mainstream release schedule before, but here at **3DO Magazine**, we're all hoping that well deserved success will enable this bold software house to continue developing equally innovative titles. There's no doubt that Prozac popping America is a slightly saner place for their existence, and the game's market more interesting for the imminent arrival of *PO'ed*. □ **mcw**

3DO magazine

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Secret Of Success

Art Data Interactive

With *Rise Of The Robots* in the shops now, and an Alpha version of *Doom* ready to be mastered, the time was deemed ripe for an exclusive Company Profile of Art Data Interactive, along with an interview with the mastermind, magician and CEO of the company, Randy Scott.

Given the success that's about to rain down upon the heads of Art Data Interactive, it's a little surprising to discover that the company began in a tiny room, ascetically furnished with just a telephone and fax machine. It was September 1993, somewhere within the Mecca of modernity, Simi Valley, that Randy Scott, CEO of company, realised it was time to tackle destiny head on. He formed a business plan, used the gifts he'd perfected as ex-Vice President of Sales at ABC International and attempted to persuade those with much too much to invest in his dream. He got a cool million, then another one, built his 'playhouse' half an hour's drive West of Hollywood, got a 3DO and Jaguar development license, and then, the creme de la creme, 'magicked' *Doom* and *ROTR* licenses.

It was all so easy. How could you possibly like a man that managed to realise his dream in under two years? Perhaps for the very same reason that he got the investment and the licenses – he exudes confidence, warmth and generosity, has innate trust of those around him, and has a passion for the video game industry that he knows is going to succeed.

What spurred ADI?

"At ABC International I'd been responsible for distributing games all around the world – Japan, America and Europe – everywhere, and I'd just got so tired of seeing so many crap games coming down the pipe – so one day I thought wouldn't it be great if I could persuade a couple of people to give me a couple of million dollars."

Presumably that was quite difficult?

"Well... you know when I told people that I wanted a few million to make some video games, let's just say they wanted a little bit more information than that. Yeah, it was difficult; it took an awful lot of door knocking, many revisions of a business plan... Having fun is the main thing here, but we're all very committed to what we do, we really want it, so I had to be serious, write a business plan – and it worked... I convinced a few people to put up a million dollars – quite an achievement I suppose."

Did you already have people in mind, programmers, Project Managers, etc. before you set up the company? Presumably your investors wanted to know that you had the talent to succeed?

"Well, you have to take a look at the business and see what's happened over the last 20 years in the video game industry. That gives you a real good indication of the chances of an individual coming out from left field, one guy, and to start an interactive video game company. At the moment the chances are pretty much next to zero when you take a look at the powerhouses coming on board – Time Warner, MCA, Universal, Disney. Everything has started to follow the movie model, huge companies controlling the distribution and then just a laundry list of satellite companies trying to develop and get into that distribution cycle. So someone who doesn't understand the marketing, sales and distribution is just going to be left behind, left with the short end of the stick. But, of course, I do know distribution. It used to be my life. So though it may not be possible for a programmer to move out of his bedroom and into the mainstream, it is for someone who knows how the market works.

"There's something else. If you look at video game' history you'll notice a paradigm shift every five years. 1975 everyone got to sit in front of a television and watch a little white bleep get knocked across the screen – that was Pong by Atari. Five years later there was Intelevision and ColecoVision – 4bit technology. That gave way in 1985 to the 8bit Nintendo system. That lasted four-five years, superseded by the SNES and MegaDrive. And here we are in 1995 with 32bit, 'Next Generation' technology.

"We took a look at this and thought there was a window of opportunity for a small company with a tremendous amount of focus and good direction to come on board and do something. Why? Because at the beginning of a paradigm shift the market is nowhere near as saturated as it is at the end of the cycle. Were a start-up company to come out now and produce a SNES game, for example, they'd go out against a 100 titles and be swallowed up immediately. So right now the timing is right. In 6-12 months it will be too late. So I took a look at that and positioned ourselves accordingly – that's, really, how the plan for ADI came into existence."

But how did you get the most prestigious of licences – *Doom* and ROTR without a team of professional programmers?

"Well, I had some help from a real good friend of mine, Nick Earl, who's in charge of business development at 3DO, and I had had several conversations with Jay Wilbur at iD Software, who's a good friend, which probably helped out a lot, and I called Nick and said, 'I think it'd be great if we could get *Doom* on the 3DO – we're the guy's who can do it, I want you to help me out.' He helped out.

The rather scary Tristian Anderson without his semi-automatic rifle. Left, Aaron Estrada, animator extrordinaire and ex-employee of DreamQuest, the company responsible for the Terminator 2 movie effects. Below left, the man with the vision, Randy Scott, CEO of Art Data.

> "Plus by the time discussions were getting serious we'd also got two amazing programmers. In fact the two guys who are programming *Doom* are the same two that were with 3DO before they were even 3DO, and worked on the machine's Operating System. Having the guys that partially built the System pulled a lot of weight."

Did you specifically want *Doom* and *ROTR* then? Was it part of your business plan?

"Basically it was a matter of timing an positioning. I thought to myself 1994/1995 is the window of opportunity and the positioning was to use a strong, well known title such as *ROTR* and/or *Doom*. We also knew that we couldn't come out with a PC or Macintosh product because that's what we call an unendorsed platform. We needed an endorsed platform – like Sega, Nintendo, 3DO or Atari – because we needed the credibility of that logo on the box to help launch our first products.

"So the plan was (1) get a 3DO and Jag license, (2) pick up very hot titles, (3) put together a creative team of programmers, visual effects and film people and, finally, (4) build the little playhouse here in the hills of Silicon Valley. And, guess what, here we are..."

Where did your team come from?

"We got some great people. I found an absolute treasure right off in my assistant, Cindy, who was the first to come on board. I'm the kind of guy that likes to bounce off walls and she always makes sure that there's a wall in front of me to bounce off of. Together we visited a company called DreamQuest, who were responsible for the Terminator movies, and grabbed a couple of guys out of their animation department, Aaron Estrada and Mat Rampias. Since we're also doing some FMV products, I also needed to get someone that was in the Hollywood business and I found a Universal Studios producer, Carl Hartman.

"Plus there was the vacancy for the Project Co-ordinator for *Doom*. Now that's a story. I put out an ad in the trade and we had people coming in and they'd all have their white shirts, black vests, round sunglasses – 'the Hollywood look', and they'd tell us all about the 'interactive industry'. Well, at the end of one day we got this guy called Tristian Anderson. He comes in, he's wearing army fatigues and he's got this duffel bag. I asked him what he was here for and he said to be interviewed for the Project Manager position. Okay I thought, told him to come in and asked him how he was going to go about it. He opens his duffel bag, pulls out a PC CPU, plugs it in the wall, he has himself a monitor, he pulls out this completely funky mouse that's been torn apart and has wires all over it, he pulls out a semi-automatic rifle – which at first I thought was a toy – he pulls out a roll of duct tape and tapes the mouse on the front of the rifle, and connects a piece of wire to the trigger. He's got his hand underneath the gun controlling the mouse button – I still thought it was a toy – he loads up *Doom*. He's moving about, he sees 'something'. BOOM! The gun goes off, loud as hell, completely deafening, completely terrifying.

"It was only blanks, the shells shooting over my head. He says: 'We need to come out with a peripheral like this, an accessory that will give the impression that you really are blowing people's heads off.' I hired him immediately. He was either a genius or maniac – I didn't know which, I just knew I didn't want to disappoint him. The guy had also built a *Doom* level as an exact replica of Small Small World in Disneyland and he was merrily moving around blowing Goofy and Mickey Mouse to hell; and all the while he'd got these MIDI files playing some sweet nursery rhyme. Totally bizarre, a total genius."

You sound pretty unconventional and laid back yourself – is that reflected in any work ethic? Is ADI highly organised or does it adopt a laid back, laissez faire approach?

"Oh we're very organised, very structured – oh, yeah. Rule number one is that you have to have fun. That's a prerequisite for working here. Number Two: you have to come to work whenever you want to. Rule number 3: you have to go home whenever you want to. Rule number 4: there are no sick days and no holidays because you just come in whenever you want to and do your thing. And here's my philosophy behind that. You can get someone and make them work, or you can find someone who wants to work. And if I've got someone who doesn't want to work, well I don't want them here. I mean, if you've got the skill, but don't have the will, you ain't got nothing. The guys I got – Aaron Estrada, Mat Rampias, Carl Hartman, Cindy Sneep, Tristian Anderson, Mickey Spleen and everyone else – they work because they love it. There is nothing better than sitting around and playing fantastic video games – and that's what we do. Of course we have target dates, and if someone's not hitting, well we have a 'little conversation', but that hasn't really happened – not yet anyway.

"And it works. We all come in, play *Doom* for six to seven hours, the non-creative people go home, and the creative people stay up all night and the eye-candy elf does his work - you come back in the morning and there are a lot of strange, magical things on everyone's screen."

So you're pretty confident of success then? Confident that ADI's going to make you a rich and happy man?

"If I was rich but wasn't having any fun then I wouldn't want it. I think that I'm doing exactly what I want to do right now, we're making video games. If today someone from the company walked in and started talking market share that's the day we've gone over the hill. We've got to have fun and enjoy what we're doing and finance must come second. Needless to say we will make some money from *Doom 1* & *2*, which will be nice."

In the UK, Bullfrog has just been bought out by Electronic Arts. Wouldn't you sacrifice your happiness for £40 million?

Group photo, from left to right and back to front: Catl Hartman, Tristian Anderson, Cindy Sneep, Aaron Estrada, Randy Scott and Matt Rampias. Left, the Art Data Interactive 'playhouse' in the hills of Simi Valley.

"Part of our strength is that we've done everything backwards. The first thing that we had in place, before product, was global distribution. That's what I did for eight years. So we're publishers – not just developers. And since we've got the distribution we don't need to be bought out – it makes no sense. I don't care if you're Electronic Arts or Nintendo this business is title driven. If you've got a good title people will want to play it. I'm certainly not going to discount the effectiveness of marketing, but with good product and distribution we're fairly water tight. There's nothing anyone could offer us.

"Our plan is that since we've got global distribution set up already we want to help other development houses get their titles to the world-wide market. So we're looking for a Director of Business Development who will go out and find small talented creative teams, put their name on the box and distribute it world-wide. That's part of the business plan. A good friend of mine at Mirage said 'We may not have Time Warner's wallet, but they don't have our balls'. He said that I had a 'force of character', which is a nice way of saying that I'm pretty persistent. I just think that everyone should do what they enjoy doing. And thank God I'm in that position."

ADI & 3DO

How healthy do you think the game's industry is at the moment?

"I like where the game industry is. There are so many products out there from so many people on so many platforms that you have to be damn good otherwise you won't survive. And that's what I like because we know we're good, we're leading edge, so we don't mind being a small guy at the moment. All it means is that the crap games are going to fall to the bottom while the ADI cream's going to come to the top."

What do you think about the 3DO Machine and its philosophy?

"I think Trip Hawkins is a brilliant man. I think that the 3DO philosophy of providing leading edge technology to the home environment is right on. It allows people to plug the machine in, hook it up to the TV and rock-n-roll. The timing on it is just right – I think gamers are screaming for the next level, people are tired of the cartoon graphics and want something a little more realistic. I also think any weaknesses with the 3DO system are addressed by M2."

What do you know about M2?

"The one thing that we're really excited about is that it's able to process over a million shaded polygons per second which means that you can virtually render everything in real time. Right now PSX is pushing, I believe, around 180, 000 polygons p/s; the Saturn 80,000 p/s. And they're both good machines – we'll probably develop for them – but you just have to look at the polygon per second ratio to see which machine offers the most chance of dazzling gameplay."

What does a million polygons per second actually mean, though? What does it mean to a game?

"It means real time rendering! It means that you can have a lot more movement on the screen. I always say motion is life, and up 'till now games have had a fairly static background. Now with real-time rendering this big old buzzword, 'Virtual Reality', can actually come to fruition.

"I sent over a couple of our programmers to the CES in January and they went through the demonstration of what M2 can do and they came back and they were completely jazzed – so excited about it. We're going to get an M2 development station real soon."

So you think 3DO can take on the Goliaths and win?

"Well our dedication to the 3DO cause is pretty much proven with *Doom 1&2*, *ROTR* and *Chess Wars* – we wouldn't be developing for the platform if we didn't think it would succeed.

"The thing that we really like about 3DO is their business model. They are extremely fair, they set the developers up for a good chance of success – unlike cartridge based systems who leave the developers totally at risk from the beginning.

"But we'll have to see. 3DO really need to come out with the M2 and they do need to come out with it on time. Do that and I think they've got a very good chance of establishing a wonderful format."

Doom & Co

How closely have you worked with the iD on *Doom*?

"Jay Wilbur and I get on very well – he's a great guy. And it was just a matter of time before the deal allowing us to do the game went through. And they made the right choice. We work very closely with them and they're a tremendous amount of help. They want the best version of *Doom*, just as we want the best possible version. So we phone on a regular basis and there are a couple of trips to Texas planned where we're all going to get together."

Have they actually seen the 3DO version?

"They've seen a lot of the designs and the ideas that we have. One of the purposes of going to Texas is to allow them to see what we've been up to with their baby."

How is it going? Is it playable yet?

"We're now starting to see the first playable stages of 3DO *Doom* and there is, simply, no comparison between the PC and 3DO versions. Oh yeah. The stuff that we're putting together is just going to be phenomenal. I tell everybody load up your rocket launchers and break out the sun tan oil because this is the hottest version of *Doom* that you're ever going to see."

In what way? Other conversions of *Doom* have been rather disappointing on the whole, wouldn't you agree?

"Yeah. The Sega 32X version had to leave out a few levels, the WAD files had to be smaller because of the RAM requirement; the Jaguar version lost a lot of detail... Neither machine really had what it takes. 3DO has. It's lost nothing – it's been improved upon in fact. We're gonna pump up the screen resolution, and we're not going to sacrifice the gameplay for one second doing so – we're keeping this thing fast and furious. The other cool thing is we're able to use the Full Spectrum Audio capability of the 3DO so that we can pull a soundtrack right off of a disc. We're also going to add a new, >

Left, the Black Queen (Camille Vernick) in ADI's FMV heavy *Chess Wars*. Below, the model used for *Doom 2's* FMV sections, too gory for the first game. Right, PC *Doom*. ADI are still adjusting the resolution levels of the final 3DO version.

> 'never before seen' episode of *Doom* with new levels, new monsters (plus powers) and new weapons. So there's going to be secrets in there that no one knows about, monsters that no one has seen and we're going to tie everything in and put a little surprise in at the end – and just hope that someone gets there!"

Were your code guys impressed with what they found when they started developing the game? Given that the game has been out an age and no one has produced an adequate clone the programming must have been very clever.

"Oh I'm telling you that Carmick [lead programmer at iD] is a genius. Our code guys who've been working on it say they've never seen cleaner code than this. Which is good for our guys – it's given us an incredible education for 3D graphics. That was another big plus for doing it – there's nothing like having the real thing in front of you."

Is it going to be problematic when you want to do your own real-time generated games that you'll find yourself using their code, their way of doing things?

"No, we've got too much integrity for that. I mean, everything that you do in life is an educational experience – you learn by what you do. I think it's just going to be a stepping stone. There's a lot of nice things in there and our guys will say 'oh that was a nice way of doing it, maybe we should try some type of function like this'. But there's no way in the world that we'd consciously go in and rip anything off."

There's a rumour that there's going to be FMV in the game. Is that true?

"No, we're not going to do that on *Doom 1*. The only way that we're going to do things like that is if it will enhance the plot, mood and gameplay – we're not just going to do that because we can. So on *Doom 1* it's going to be all of the things that I said and on Doom 2 we've got a few new things planned because we don't want it just to be more *Doom 1* – we want it to be something real different.

"We had FMV that we went out and filmed at one of our film locations and it was so bloody and so gory that we couldn't use it. You've seen the pictures of the model that we used for the game – it's so lifelike it's incredible – terrifying. And we basically had this monster eat the gamesplayer alive when he lost a life... We brought down a special FX artist and he was basically lying on his back, shooting upwards at a door that'd fly open to reveal this monster with his snout buried in the gamesplayer's stomach, and when the monster brought his mouth up he pulled with it a couple of feet of intestines, while all sorts of gibletty things dripped from his mouth. It was a little too real, very graphic. The stuff we'll use for 2 will be like that..."

Why didn't you want to put that into *Doom 1*? Or the not so violent sections anyway?

"Because we wanted to do everything into a chronological order – and make a marked difference between the two games. I think *Doom 2* is an incredibly exciting game but it does tend to be more *Doom*. That was the only criticism of the PC version – exacerbated by the fact that people had access to level editors. So along with the FMV, *Doom 2* will have new episodes, plus we're also going to try and make some of the 'consoles' that the player comes across interactive rather than passive as they are in the PC version. The other reason why we're going to wait for *Doom 2* is that there's actually a very pertinent area in there that would facilitate and be enhanced by FMV..."

Are you getting tired of the game now? Most developers who've been working on a project for a certain length of time begin to hate it.

"Oh no – we're addicted, we love it. As a matter of fact we're using a level editor to replicate the floor plan of the office. We're taking the WAD files and trying to make characters that look like us. So that way we can all blow each other away."

Will there be Modem play for the *Doom* games?

"I wish that I could talk to you about that. We're working with 3DO on that particular subject but we don't know whether they'll be ready in enough time to do it. We're pushing for it – we have the ability to put the network code in the game – but we don't know whether they have the relevant technology in place to utilise it."

Why don't you put the code in now so that when 3DO do develop the technology *Doom* will be ready for it?

"Well because 3DO have to make hardware adjustments. We've got to know what those adjustments are so that we can put the adjusted specs in the code. But we're really hoping that they are ready in time. Everyone knows the more players that can be involved at any one time, the more fun the game is."

Are Art Data Interactive working on any original products?

"You bet. We've got three games in development right now. We've got one that uses incredible real-time rendering. This is the first time that I've talked about it actually, it's real undercover because we're trying to do a few things that haven't been attempted before and we're still going through the evaluation of whether we can pull it off. We think we can. It's called *Alien Seed*, it's going to be incredibly awesome – the real time rendering is going to knock people out. It'll probably be for 3DO M2, though.

We're also working on another product called *Bounty Hunter* and also *Chess Wars*. *Chess Wars* I'm really excited about. What we did was go out and get our film producer, Karl Hartman, and then hired a three time Emmy award winning writer, Paul Cooper, plus a respected Stunt co-ordinator that did stunts in Young Guns 1&2, Glory, Excalibur – a tonne of movies. We also got a very respected Director of Photography. He put together a 60-70 man crew and an entire team of actors. We went up to the Bob Hope movie ranch near Valencia bringing our catering trucks, make-up trailers, wardrobe trailers, equipment trucks with us, and filmed this 'interactive movie', that'll allow the player to play chess with real people, with each capture followed by a struggle to the death for the square. You actually get attached to the characters, with a story at the beginning of the game... It's going to be chess as it's never been seen before.

So we're working pretty much flat out – we couldn't take on anything more at the moment and survive – we've already decided not to take a holiday after *Doom's* finished but to keep on working, keep on writing. I guess it's kind's tiring having so much fun. □ **dw**

3DO magazine

American Psychos

American Laser Games

If there's one thing Americans love doing, it's shooting each other, and Albuquerque based software/hardware developers American Laser Games deserve a government grant for aiding and abetting junior gun freaks to hone their skills at murdering strangers. With their essential peripheral to laser disc classics, the GameGun, about to take the UK by storm, plus a bold new marketing strategy on the cards for later this year, we decided to take a look at the industry giant of interactive murder and mayhem.

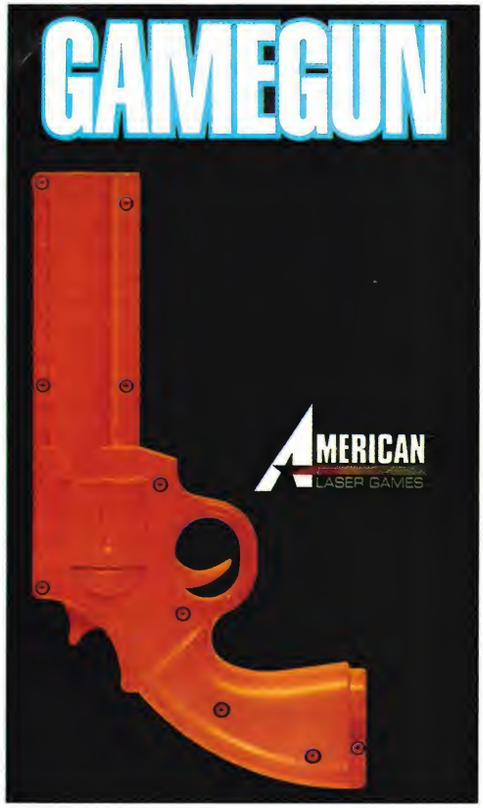
ALG hit videogame arcades big time in 1990, with the hugely successful *Mad Dog McCree*, its innovative, interactive laser disc that let you blow cowboys away galore with a light gun propelling it to the top of the arcade charts in '91. Real, filmed actors as opposed to the animated artwork of *Dragon's Lair* (plus the inevitable hyper violence inherent to the format), made laser discs big business again, and queues of young men lined up to strike a pose and blast baddies, also enjoying the odd bit of interaction with a (top heavy) lady of the night to break up the seemingly endless violence.

Five years and nine arcade games later (and $16.6 million nestling in the bank), ALG have launched an assault on the 3DO, its technology being entirely appropriate for the arcade fans being hungry for some drop dead, simple shoot-'em-up action on their multimedia machine. Whilst a few games have been available on import, with the gun officially released along with the first ALG titles, now's the time to check out those games you always wanted to play but were too embarrassed to try at the arcades...

Home based light gun games have several advantages over their arcade counterparts, the most significant being that the criminal embarrassment of striking a pose and going for it with a six-shooter can now be performed with the new found confidence borne of privacy.

Would you ever play a gun game in public? Now you can shave your head, swear and shout viciously or even strip down to your next to nature costume if it makes you feel in character – role playing videogames have never had so much potential. Crouch behind a chair, balance your barrel on a pet's head, draw from a holster; I tried limitless variations in the course of this piece (except the naked one, of course), and I'm sure most will be seduced to a frenzy by the pleasingly large GameGun. Coloured in unpleasantly bright orange, this plastic shooter is styled on every movie cowboy's pistol you've ever seen, with moulded bullet cylinder and surface details, ugly visible screws dotted around and a responsive trigger with moulded guard. To compensate for the hollow lightness of the barrel and body, the handle is heavier, making the whole thing feel pretty damn satisfying without inducing severe arm ache after thirty minutes or so.

The problem we had with the import product was its lack of a Y connector – two player action with these games is pretty much compulsory for maximum fun – and one player being forced to use a 3DO pad connecting a GameGun on was pretty unreasonable, especially as joypad play is terribly slow and unresponsive. But thankfully, ALG have promised a UK official GameGun with a Y connector in June, with plug in Y connectors available before that to tide over players keen for two player action. With the guns priced around the £40 mark, they represent good value for money, especially with the wide selection of light gun games coming soon,



both from ALG and other developers keen to exploit the potential of this popular genre, such as *Corpse Killer* from Digital Pictures (available soon) and *Demolition Man* (out now, see boxout) from Virgin. >

The choice of characters to lead you through different paths in the game, left, is a tremendous improvement over *Mad Dog*, although most will only ever want to play with Buckskin Bonnie. And no, she doesn't. The wide variety of action (moving scenes, below), also makes progress fun.

> For The Boys...

Whereas ALG's first release, *Mad Dog McCree* now seems rather small and linear, *Mad Dog II: The Lost Gold*, improves vastly on the scenario, most significantly by having many more junctures where the action can divert along a different path. After a few minutes of target practice and wiping out anonymous villains in the wilderness, the action progresses to a town, where one of three guides can be chosen, each offering a different route through the game. With each route splitting up again, it'll take a long time to see all the filmed footage, making this good value for money.

The Wild West setting is appropriate for the larger than life scenario, with enjoyably over the top performances from black-hatted baddies, hyperactive Indians and enticing ladies of the night. The various cut-aways when villains are blasted are particularly extravagant as well, and make good rewards for sharp shooting. Every western cliché is thoroughly explored in *The Lost Gold*, with enough tongue in cheek humour to ally this more with Carry On Cowboy than The Good, The Bad And The Ugly, but the format for light gun games has always been rather light hearted (perhaps to diffuse the rather explicit violence), so you can be sure that there's plenty of scenes of wounded cowies pulling ridiculous grimaces, landing in a cow pat, or emerging from an exploded building to ask for a light before keeling over. It's perhaps the only possible drawback with all of American Laser Games' products, that the B-movie humour eliminates the great potential for a serious, atmosphere heavy mood piece, where getting shot was a rather more frightening experience.

As with all the games reviewed here, *The Lost Gold* benefits enormously from GameGun rather than joypad play, with much faster tracking and quicker reload times. Mouse play is pretty good too, but there's no point in playing these murder fests without the gun, to be honest. Three lives and plenty of continues make progress satisfyingly paced, with frustration points eventually overcome with enough hard practice, and each sequence tends to last no more than a minute to avoid tedium and boredom setting in. The excellent music adds enormously to the atmosphere as well, with jangly Spanish guitars and spot effects blending seamlessly with the action. Excellent fun. ★★★

Although *Lost Gold* was a huge improvement in scope and size to *Mad Dog*, *Crime Patrol* is an even bigger adventure, with many more varied locations, better production values and thoroughly decent (in a hammy way) acting.

You play a rookie cop, assigned to a delightful female partner, who guides you through three assignments chasing various hoods and gang members on the streets, success promoting you to Detective (working undercover trailing drug pushers) then head of a SWAT team called in to catch bank robbers and terrorists. Progress through these tough (and long) missions and you'll be promoted to Delta Force, who take on altogether bigger criminal fish...

The wide range of locales and situations make *Crime Patrol* enormously entertaining, and the format is significantly enhanced over its predecessors, with your partner and innocent bystanders often popping into your line of fire to test your nerves. Enemies' arrival times are also randomly rearranged, so that you can never memorise who'll come from behind the car and when, but must react to each occasion on spec., which increase longevity and enjoyment significantly. The fury at dispatching a member of the public, or, heaven forbid, your luscious partner by mistake is both annoying and humiliating (particularly if people are watching your mistakes and laughing at your shot nerves) and the further you get into the game, the more red herrings are thrown to make you screw up.

To ensure maximum addiction in its testosterone pumped male players, *Crime Patrol* cleverly features a shoot-out in a strip joint on its second, Detective level, and the delicious background action (all tame, sadly) makes for quite a few oversights as your eye leaves the potential enemies to wander over favourite femmes. Makes you wonder about real vice police, doesn't it. Needless to say, I lost a lot of lives before getting past this level.

As with *Mad Dog II*, a large part of *Crime Patrol's* appeal is in the excellent music and sound effects, which subtly clue you to changes of pace and impending action, skilfully increasing the feeling of actually interacting with a real cops TV show.

The bank seems to have been raided for *Crime Patrol*, with more car shoot-outs and explosions than your average American cop series (a bigger budget than a whole years worth of The Bill), all well filmed and edited to provide a fully engrossing atmosphere, which, combined with the brain dead compulsive action, makes this the best light gun game around and a great trailer for ALG's next batch...★★★★

For The Girls

Unsurprisingly, violence aplenty scores heavily in the impending ALG line-up, and increasingly extravagant locations and scenarios show how confident ALG are with the format. *Drug Wars* is scheduled for July, and features a more movie-like narrative as you track a drug lord and bust his international cartel, a flowing structure aimed at creating a greater sense of interactive adventure rather than the short, mainly unrelated blasts of previous titles. With the PC version promising nudity/sex content (the 3DO to be determined), ALG seem eager to progress beyond the younger age group currently targeted, and go for a more adult oriented product, that's bound to do well on the 3DO.

Space Pirates in May promises to be their most profitable title, featuring dramatic intergalactic space hopping and Barberella inspired semi-nude babes to entice players. Space colonists have been kidnapped by space pirates, lead by Captain Talon, and you must explore planets, searching for crystals that will power the Star Splitter Canon that will, of course, nuke the evil sod.

The sexual politics of *Crime Patrol* (scantily clad women everywhere) doesn't bode too well for the Games For Her division. However, straining to get to the strip joint certainly makes the action tense. The acting in *Crime Patrol* adheres to the *Mad Dog* school of excess, which adds to the enjoyment immeasurably, as phoney dialogue and characters are skillfully blended into a thoroughly convincing US cop series. Listen to your partner, though, 'cos she's nearly always right!

With more free reign to roam and explore at will, this should be the most exciting ALG product yet, bound to win new fans and sell even more GameGuns, as the British 3DO fraternity go as gun crazy as the Americans.

In a shock marketing twist, however, as credible as McDonalds announcing conversion to vegetarianism, ALG, who seem dissatisfied with creating games that appeal to 99% of the male population, have targeted the dark, unexplored, and downright frightening grey area that is 'the adolescent girls' market. Is there such a thing? Apparently so. A new Marketing Director for ALG, Patricia Flanigan, has been appointed to run the Games For Her division, a satellite unit dedicated to designing (and selling) interactive adventures for the softer, fairer sex. Big president Robert Grebe assures us that "we're [ALG] expanding to create interactive entertainment which will be non-violent, appealing for girls, and unlike anything currently in the marketplace." Whilst a slew of sexist jokes came to mind on interactive games involving Take That members, I've been advised only to offer ALG my warmest wishes in their revolutionary new venture. *Madison High*, scheduled for summer '95 is the first of these girl games, but with no clue as to its content (or concept), conjecture will have to be postponed until more information is offered. Mrs Flanigan (mother of six) is keen to avoid stereotyping however, and wants to challenge traditional icons of female aspiration, citing Barbie, in favour of more realistic role-models. Her research indicates an audience of silent female gameplayers as high as 30% of the entire market. With social interaction being her main focus (as oppose the mindless, explosive anti-interaction of their male oriented games), there's no doubt that many will pay keen attention to ALG's first products, the unmapped territory of female videogames marking a brave departure that, if successful, could cause something of a revolution in the industry, always hungry for new markets to tap. Whatever, ALG promise long term commitment to their goal, perhaps fearing a rather protracted 'overnight success'.

By all accounts, it would seem that the American Laser Games invasion of introverted, tongue tied and frantically repressed Britain is only just beginning, with no gender group immune to their thoroughly unique brand of entertainment. □ **mcw**

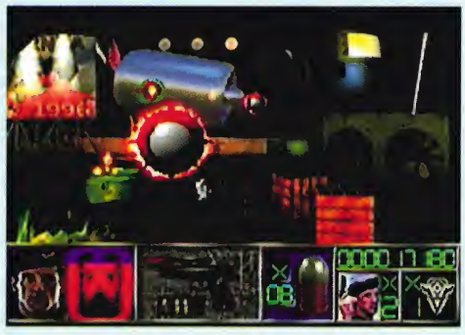
3DO magazine

•*Mad Dog II*, *Crime Patrol* and the one player GameGun will be released in March/April. The two-player Y connector Game Gun will be released in June.

The extravagant sci-fi scenario of *Space Pirates*, inset, should provide a a classic GameGun experience for fans everywhere, whilst *Drug Wars* should triple the body count of previous titles. I presume you take the part of a narcotics officer rather than drugs runner?

Demolition Man

It's a shame (for Virgin) that the GameGun's release couldn't have tied with *Demolition Man*, since although this mega-budget title has proved very successful, with its sumptuous graphics and large selection of game styles seducing most, it really benefits enormously from playing with a light gun. The *Op-Wolf* style sections are some of the most impressive, visually, and the much faster aiming achieved with the GameGun makes them much less tough going, and bags more fun. The only real weakness is within the game itself which fails to incorporate a two-player option, a lazy oversight really, as this would have been a great game in its own right with two-player action and lightguns. Still, if you've got *Demolition Man*, you're bound to get even more entertainment from it with ALG's gun.



32bit Dunkin'

Slam And Jam'95 from Crystal Dynamics

With *NBA Jam '95* currently causing a five-on-five sensation on the MegaDrive, state-of-the-art 3DO owners may feel justifiably aggrieved at the woeful lack of basketball sims dribbling onto their court. All that's about to change, however, thanks to Crystal Dynamics' *Slam And Jam*, the first basketball sim to slam dunk the 32bit world...

"We're taking the 3DO to its limits with *Slam and Jam '95*", says Scott Steinburg, Marketing Director at Crystal Dynamics,"nothing like it has ever been done before." Bold claims, but then Crystal Dynamics' signing of a develpment team who, between them, have sold 1.5 billion units of 16 bit sports software suggests that they're more than serious. "We looked at all of the games on the market – *NBA Jam, NBA Live* and so on – and instead of trying to evolve gradually from what had been done before, our development team went all out for the revolutionary approach – 32 bit technology allows us a completely different way of doing things."

A cursory glance at the screenshots on the page should indicate just how radical *Slam And Jam '95* should be. It's the 'fast break' perspective that gives the game its distinctive look. "All games before have had a perspective that's gone from left to right, which is pretty artificial when you think about it. We allow the player to run the show from any position on the team – the camera that we've built into the game trails the ball, providing in your face action – plus larger characters, 50% the size of the screen at certain points in the game."

Because all of the sprites feature rotoscaped animation there's no loss of quality in any of this either, instead only a "real-time life-like look never before seen in a video game." It sounds great, especially when you place all of this in the context of a 3D reflective court complete with CD quality music and sound; "from crowd noises to shoe squeaks." The pedigree of *Slam and Jam '95* is such that it also comes with the atmosphere drenched voice of CNN frontman, Van Earl White, who provides a running "high-octane colour" commentary throughout

Along with the improved look and sound of the game *Slam and Jam '95* is complemented by the comprehensive set of options that you'd expect to find cluttering a high-end basketball sim such as this. As well as a 'role play' mode that allows the player to stay at a particular position throughout the game, he or she can also call for different strategic plays, and choose automatic as well as manual substitutions. Player and team statistics are also updated every time you play, allowing you to assess your teams strengths and weaknesses, and so hopefully improve the next time that you play. Finally there's a brilliant instant replay facilty, this one with multiple camera angles "tailor-made for gloating..."

At the start of each new game the player is given the choice whether to play an individual, 'exhibition match' or a full season, playing a full set of games across the US of A. All of the major teams are represented within the game, and each one is accurately modelled on their real-life counterparts. "The development team know what gamesplayers want, having 'cut their teeth' on the MegaDrive and Super Nintendo. Their resume of 16-bit software includes *Evander Hollyfield Boxing* and *Dave Robinson Basketball* on the Genesis – so they knew that it's best to get a sim element in along with the arcade gameplay."

Put all of these elements together and *Slam and Jam '95* looks like a weighty piece of software, up there with the likes of *FIFA* and *Madden* from Electronic Arts. If it is, and a review next month should confirm our suspicions, then Crystal Dynamics will have edged one step closer in their desire for 32bit supremacy. With the five star masterpiece *Gex* (page 37) already under their belts the future looks bright indeed... □ **dw**

3DO magazine

• *Slam And Jam*, published by Crystal Dynamics, should be available in May.

Hard Times

Syndicate from Electronic Arts

Corporate corruption, mind altering drugs, assassins and crumbling cities of the future. *Syndicate's* future is so dark, it seems beyond even the despair of cyberpunk. Yet why's it so damn irresistible?

Although the fledgling Bullfrog company had enjoyed considerable success with *Populous* and *PowerMonger*, it was *Syndicate's* launch onto the Amiga in 93 that established Bullfrog as one of the most innovative software developers in the world. A stunningly ambitious, thoroughly developed alternate reality, its become one of those games that every system gets, from the PC and SNES to Jaguar, and remains, arguably, the best game developed on the Amiga (an incredibly fertile source for ground-breaking games in the late 80's).

As with many cult hits on the Amiga, Bullfrog were inspired by the noir, morally ambiguous shades associated with the eternally influential Blade Runner. It's not just the stunning visual style that's reminiscent – the dark, retrofitted buildings, spinner inspired police cars and flashing, coarse neon adverts scattered around – it's the mood, with you playing the anti-hero committed to profit and ambivalent to human suffering, a trench-coated cyber-baddie, packing unbelievable firepower.

The cynical sci-fi premise of *Syndicate* is a literate melting pot of classic Philip K. Dick and Robocop, with three multinational corporations earning so much money, that they've become significant world powers, influencing and subverting through commerce, to create new, corporate governments across the United States, Europe and Far East.

Complete control came about with the invention of The CHIP, a mind altering device inserted in the neck, that blanked out misery and will, inducing malleable, hazy happiness, convincing users that the overpopulated, crime ridden streets of their city was a pastel painted nirvana. "Why Change The World When You Can Change Your Mind?", sold CHIPs in their millions, and gave the Syndicates complete control over the population of the world. The only war now, is between the Syndicates themselves, as each one seeks to overpower their nearest rivals. Control of cities requires control of the CHIP saturated populace, so heavily armed cyborg agents are regularly dropped into enemy territories to 'Persuade' citizens to their cause, blast enemy agents and assassinate/persuade important figures of the community.

It's here that you enter the equation. You have four cyborg agents to negotiate the increasingly sophisticated missions that are offered to you from across the globe. Pick a Syndicate name and logo, assign finances to your R&D department to design new weapons, arm your agents, then get dropped off on the thoroughly unwelcoming outskirts of a new city. A rough map can be called up to show enemy agents, train routes, roads and the target(s) of your mission, perhaps a politician or agent who must be converted. Your team can be moved collectively or, more commonly, individually, a common tactic being to recon the area with one agent, then move in for the kill with the others.

It's the enormous freedom of movement that makes *Syndicate* so special, and the complete believability of the surroundings, with the illusion of a busy, bustling city perfectly realised. Skulking around blasting and exploring is incredible fun, on foot or perhaps by car if you can steal one, and the enormous depth of play available that is the trademark of Bullfrog means this is a supremely satisfying experience.

For the 3DO version, currently in the final testing stage, the most significant enhancement over Amiga and PC versions is state-of-the-art CD sound to bolster the atmosphere. But other than that, Bullfrog have wisely tampered very little with this classic formulae, tweaking just enough to guarantee 3DO owners the very best *Syndicate* experience. If the game proves as popular as expected, data discs and networked versions are promised, but until then, *Syndicate* promises strategy/arcade/sci-fi buffs one of the most captivating 'interactive movie' experiences available on any machine, with fifty missions guaranteeing a compelling and lengthy game life. ☐ **mcw**

3DO magazine

• *Syndicate*, published by Electronic Arts, should be available in July.

Distinctly Better

Electronic Arts Canada

Behind the scenes, EA Canada have become one of the world's most respected development houses. Besides a string of hits such as *PGA Golf* for PC and 16bit consoles, 3DO *FIFA* and *Need For Speed* provided two of the best reasons yet for believing 32bit games could be as playable as they were pretty. But who, exactly, are EA Canada, how have they become so successful so fast, and what future do they see for 3DO asks David Westley.

Bruce McMillan, producer of *FIFA Soccer* and VP of EA Canada.

By any reasonable measure, EA Canada are out in the middle of nowhere. Vancouver may be a big enough city, but the territory it's capital of – British Columbia – boasts a mere two million people in a region almost ten times the size of England. It's a pioneer town with a pioneer's approach to distance: "We're not out of the way at all really," says Bruce McMillan, Project Manager of *FIFA Soccer*, "we're just 1200 miles from San Fransisco – I jet back and forth regularly." (!)

Quite why EA decided to set up an outpost here is something of a mystery until you realise they didn't: EA Canada is in fact the first outside developer to be bought up by EA. The company was originally established as a Canadian company, Distinctive Software. During their ten years of independence Distinctive produced well over 90 games; hit conversions such as *Teenage Mutant Hero Turtles*, various edutainment-type products using Disney characters and, of course, *Test Drive*. The latter was probably the first real driving sim for home computers and its success led to a sequel, *The Duel*, and numerous data disks crammed with new courses and high performance cars.

Then came the take-over by the San Francisco-based EA in 1991. According to McMillan it was for a 'real good' price: "I can't say we were particularly cheap, but we've produced some of the jewels in EA's crown – games that more than justified the acquisition – the NBA games for the MD and Super Nintendo, *PGA Tour Golf...* " Besides great games, it was also great business – Origin and then Bullfrog have followed it into the arms of the world's largest independent videogame company.

"It was an inspired move by us. At the time EA weren't the huge thing they are today – not quite anyway. They employed 380 people, which isn't that many when you realise we were bringing in a hundred on our own, and they were pure development people. And it was the right move. We predicted not only the coming of the 32-bit platforms but also just how expensive it would be to develop for them. On our own we couldn't really afford the massive amount of capital needed to invest in that level of technology. With Electronic Arts on our side we could – they effectively allowed us to produce *Need For Speed* and *FIFA*. Plus, of course, we got into their distribution cycle - which is where EA are really strong, with a presence on every continent."

64K Is Best

EA Canada is composed of two teams – one headed by Bruce McMillan, the other Sam Nelson (responsible for *Need For Speed*]. They are, essentially, two mini-studios, the division down the middle necessitated by the size of the EAC organisation. "There's simply too much happening, too much being developed for everything to come under one roof."

As well as the two divisions there are also a number of "floating parts" inbetween that facilitate their smooth running. "The most important of these is a department that exists solely to create tools for use within games. They're the reason why *Need For Speed* and *FIFA* could be produced so quickly [the prototype was shown in Sept '93, started February '94 and finished in October/November of the same year] – a lot of the backbreaking work had already been done by them. In fact if you were to look beneath the surface of the two games you'll find that they're astonishingly similar – there's a lot of shared elements between them."

Other 'floating parts' include the company's sound studio – "we've also got an amazing sound department set up, there's everything that you could possible need to produce an audio CD"; plus a network of SG workstations, "all linked with lightning fast fibre optic cable..."

Yet all the equipment in the world won't make a great game on its own, according to McMillan it often actually inhibits the creation of them. "People automatically assume that games will get better with improved technology", says McMillan, "but that isn't necessarily the case. We start with gameplay and build everything around it. Early games used 64k so that you couldn't hide behind fancy visuals – the game itself had to be good. That's the secret of our success, producing games that could survive without any of the visual candy. Look at the best games of this year – *Earthworm Jim*, *Need For Speed*, *Virtua Fighting* and *Donkey Kong* – they all had 64k gameplay behind their hi-tech graphics. That's what we aim for - the 64k."

Unsurprisingly a lot of credit for *Madden* and *FIFA* also goes to the 3DO machine itself. McMillan admits to 'a sneaking admiration' to a system which has so many programming tools already built in. "It's the first next-generation machine, out before any others, and a brilliant marker. It's the machine that all other hardware manufacturers are studying. The architecture's great. It's got a few technical drawbacks – but then all of the new machines have their quirks. The most important part of the 3DO system is the fact that everything is written to an Operating System – unlike any other new machine – which means that upgrading 3DO is relatively unproblematic. And it is going to need upgrading. The very fact that it was first means that whatever else the rivals do, they'll put out a machine with more power. So M2 is going to be vital for 3DO's success – I mean the limits of the machine have already been pushed with *FIFA* and *Need* – you couldn't do much more, visually at least, with the present hardware.

As well as developing *Need For Speed*, left and above, and *FIFA Soccer*, Electronic Arts Canada, below, are also developing *NHL Hockey*, right (SNES shots). Little is being disclosed at the moment, but as soon as it is, we'll let you know.

The Future

It's natural for developers to want to develop for the most powerful machine available – after all, more power means more scope for creativity and the potential to produce ever more intricate and realistic games. Unsurprisingly then, the 3DO isn't the only next generation platform EAC are developing for. "We will be supporting all of the machines. Sony and Sega want us to develop both *Need* and *FIFA* for the Saturn and PlayStation, simply because they're of such a high standard."

It all fits in with the company's assertion that they support the 3DO so strongly because of its merits, rather than that they're investors in the company. As McMillan says: "we support them because they had the first 32-bit machine into the market, and one that looks as if it's here to stay, not because Trip Hawkins used to work at EA." Already the percentage of 32-bit games for 3DO *et al* forms the majority of products under development, with the traditional16-bit market withering away rapidly. As well as deliberating whether to do M2 versions of *Need* and *FIFA*, EAC are also debating the merits of data disks for both: "The trouble is the 3DO system itself isn't very compatible. *FIFA's* code is certainly geared towards producing new teams and tournaments – for the Japanese market, we did a J-League version. The problem is when you open the 3DO, the machine resets itself! So I don't know – we think we've got a way around it now, but we'll have to see..."

All eyes are also on the accelerator card, M2. "With M2 the 3DO will be at least as powerful as the PSX. That's quite an achievement. The 3DO was the first next generation machine into the market and with M2 will retain its place as one of, if not *the* most powerful machine out there. The way I see it is that the 3DO is very much a first generation 32-bit product and the Sony and Sega machines are second generation machines. Now it looks pretty much like the 3DO M2 will be a third generation machine. We're evaluating it now – doing benchtests on our products. If it proves to be as fast as 3DO are saying then, technologically at least, there's going to be little that can touch it."

EAC are also working on two modem games. "We've got our modem technology in place. In fact, we're working on two games at the moment, but whether they'll actually come to the 3DO remains to be seen. It really depends upon how well the market takes to the 3DO modem when it's released later this year. My guess is that they'll go for it in a big way."

Like the rest of Electronic Arts, EAC believe strongly in Trip Hawkins' vision of the future, and remain convinced of 3DO's merits, its aspirations to be a world standard. "The 3DO is a great machine, and it's getting brilliant games for it. And that means it's winning the battle, slowly but surely taking on the traditional giants of Sega and Nintendo and coming out ahead ." □ **dw**

3DO magazine

PRO PLAY

Bruce McMillan is naturally most proud of his very much personal project for the 3DO system: *FIFA International Soccer*. His first game for a next generation machine has to be seen to be believed – adjustable camera angles and realistic animation making for a near Televisual experience. It's all the more surprising because, well... Canadians are not that well known for their football, are they. So where did this brilliant, very authentic game come from?

It turns out that McMillan is a thoroughbred footy hooligan, mad keen on all things round and kickable. "I had to decide at eighteen whether I wanted to do real work or take the game up professionally. I developed the original version for the Genesis [MegaDrive] and I keep tabs on the English game. I support Man United – brilliant move signing Cole.

"Perhaps as a Canadian we get a little distance on the game, though. An English person might automatically put certain elements into the game simply because they're part of the real thing. We, however, balance authenticity with the fact that the football has to be fun on a computer, and what works in 'real life', doesn't necessarily so in a game. The aim was to make the feel of it as authentic as possible. I'm not sure even with the M2 upgrade that visuals would approach TV standard – I personally think that the notion of interactive FMV is an oxymoron. So we were very pleased with *FIFA* - we got the essence of watching a real football match – which is the best that we could hope for."

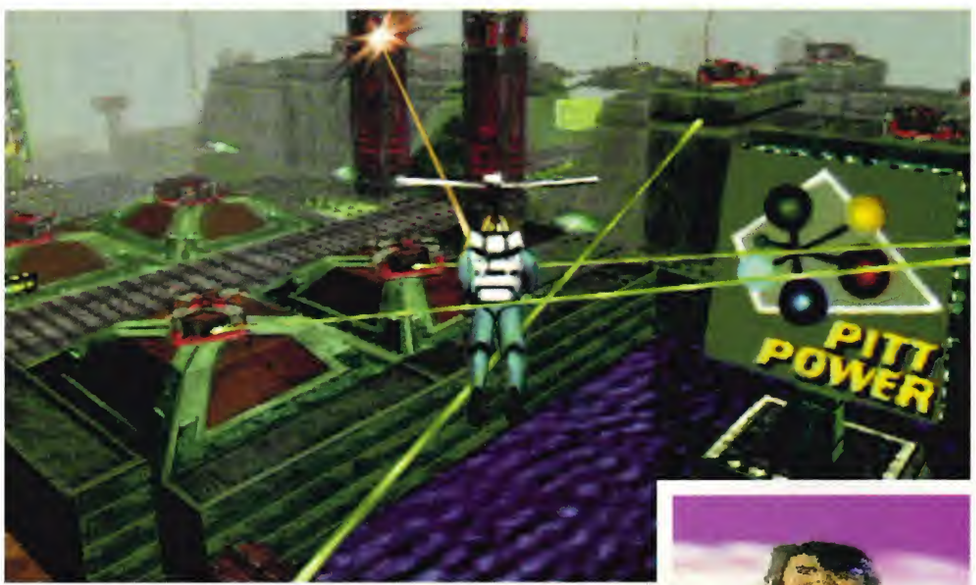
Return To Arcadia

with Studio 3DO

Station Invasion might have been fun and innovative, but sadly it was also educational. This isn't what gamesplayers want. What they want is full bore, death or glory arcade action and lots of it. So now they're going to get it...

Studio 3DO was never intended to be a software house, but rather a development service. During the development of 3DO's operating system, the company had acquired plenty of programmers with extensive gaming experience. So why not kickstart software development by having them work on games? The original demo disk with the US FZ-1 carried a whole host of goodies dreamed up by the team. A Cinepak clip from *Batman: The Animated Series* looks better than VHS, while *Colour Echo* offered a psychedelic lightshow. There was also a playable version of *Road Race*, which while not overly playable is incredibly fast with some surreal graphics. There were also previews of upcoming games, including *Worldbuilders Inc* - an ambitious sci-fi sim which, like *Road Race*, would sadly flounder in development hell.

One Studio 3DO game which did survive, personally produced by Trip Hawkins, was *Twisted*. It would inevitably become the centrepiece of all his 3DO presentations, the game show game which managed to be hip, interactive and educational for all the family. It was EA's first 3DO release and soon followed up by another Studio 3DO production: *Escape From Monster Manor* – a flashy *Doom* variant. This was produced in an amazing four months, mainly thanks to 3DO designer RJ Mical helping out on the programming.



From the distinctly rough _Road Race_ (right), to the simply transcendental _BladeForce_ (above) in a little over a year. Prepare to be amazed...

T-REX LAWYERS

Studio 3DO wasn't just another branch of EA, however. 3DO's first manufacturing investor was Matsushita who, besides owning the Panasonic brand name, had bought itself Universal Studios in 1990. Hollywood, the tabloids screamed then, was being taken over by the Japanese. A few years and movie duds later, Matsushita looked as if it had been sold a pup. Then came the commercially inspired combination of Steven Spielberg, Michael Crichton's famous script and ILM's expertise with Silicon Graphics. Ocean Software would spend well over a million dollars acquiring console and computer rights to Jurassic Park, the sole exceptions being Sega and 3DO. The latter Universal wanted to publish itself with its own, embryonic software division.

Who was going to program it though? Strings were pulled and Studio 3DO became enmeshed in what, for a time, was one of the year's most eagerly anticipated releases. Unfortunately, the game soon ran into trouble. Movie tie-ins are notoriously difficult to pull off because once a deal is signed, the amount of time left until the film is released is invariably far too short and lawyers cluck over every detail.

The finished game would have some excellent graphical flourishes, but gameplay was weak and the multimedia aspirations dented by lawyers forbidding the use of the actors' likenesses. Numerous film clips of actors running around the jungle had to be quickly reshot with stand-ins. No-one was happy with *Jurassic Park Interactive* and unsurprisingly, it flopped.

GETTING SERIOUS

The recriminations over *Jurassic*'s failure spread wide and undoubtedly contributed to a feeling that Studio 3DO should change. As it was, many felt that the Studio had too little control over what it produced and, when successful, outside publishers reaped the rewards. So Studio 3DO became a publisher. It was a fateful move, opening an obvious conflict of interest for Hawkins who was CEO of both EA and its new competitor, Studio 3DO. When EA's elections for CEO were held last summer, Hawkins declined to stand – finally resolving what had long been a tricky situation.

Studio 3DO's first releases were not, in truth, likely to worry Hawkins' old company. Ironically produced by outside developers, the games seemed chosen due to an almost selfless desire to broaden the 3DO library of games. Krisalis' *Soccer Kid* was an unremarkable conversion of a good Amiga game, but it was the system's only platformer so they picked up the rights for America. Similarly, Tetragon's *Gridders* provided an innovative puzzler which the Studio decided to take on for Europe.

Studio 3DO's first real game, programmed internally, was *Station Invasion* – an unofficial sequel to *Twisted*. Just like the EA game, *Station Invasion* was heavy on the multimedia trickery, but this time the emphasis was even more squarely educational. It's good fun, but for gamers the real excitment surrounded leaks about Studio 3DO's arcade projects: *SkyViper* and *Time2Die*. A firepower-heavy 3D flying game and a *Doom*-style blast-'em-up, their only objectives were great gameplay and pushing the 3DO technology to the limits.

By the time of the Las Vegas CES, the titles had changed to *BladeForce* and *Killing Time* with the latter actually making an appearance, drawing plenty of attention with the realism of its graphics – especially when the zombies sprayed blood about under machine gun fire. The Studio also had a new boss, Robert Lindsey, who'd been headhunted from Sega's marketing department. At Epyx, Lindsey had presided over the company's hugely successful sports sims: *Winter Games, Summer Games I & II, World Games* etc. If he can recreate that world-beating magic on 3DO, then Studio 3DO could give EA and Crystal Dynamics a real run for their money in the arcade stakes. □ **ssw**

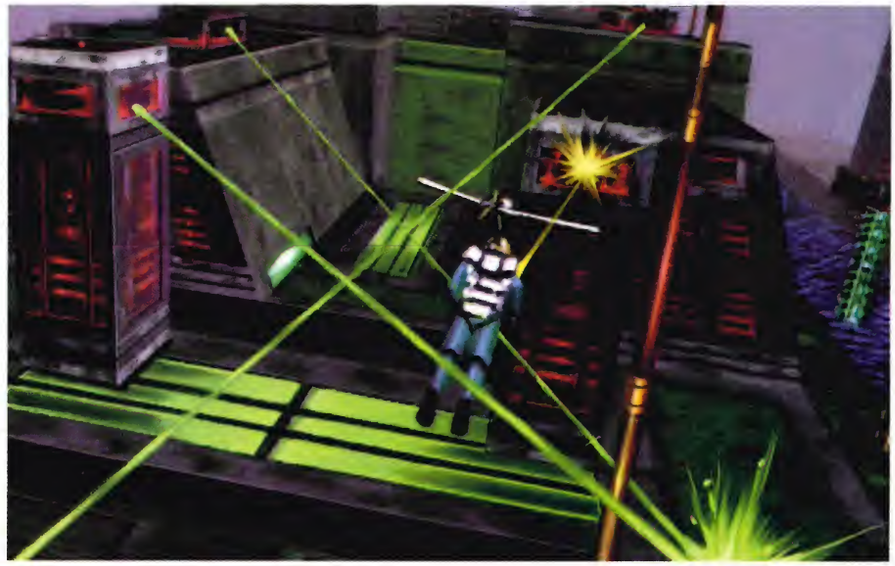
3DO magazine

BLADEFORCE

BladeForce is set in a future city which has been taken over by organised crime. It's a grim, violent place and most people have long fled. It's up to you to turn the tide, equipped with a helipack which allows you to fly about engaging in awesome aerial duels.

The game was dreamt up by Bill Buford, a veteran programmer who came up with an awesome 3D system. According to Lindsey it uses a totally new technique which allows for great speed and total freedom of movement: "As a matter of fact, one of the great ways the development team described the product, and I quote, 'it's a game you'll play 'till you puke.' You can fly in absolutely any direction, up, down, laterally, all done in real time and you feel every bit of movement.

In the game, your missions essentially consist of finding and capturing criminals. They're all heavily guarded, with lots of weapons, and as time progresses they get smarter with ever more lethal armaments. "It's undoubtedly going to be one of the fastest action flying games on the market. It's got a movie quality frame rate, real-time texture mapping and over 16,000 true 3D objects per level. In the entire game there's over 500,000 3D objects. It's huge."

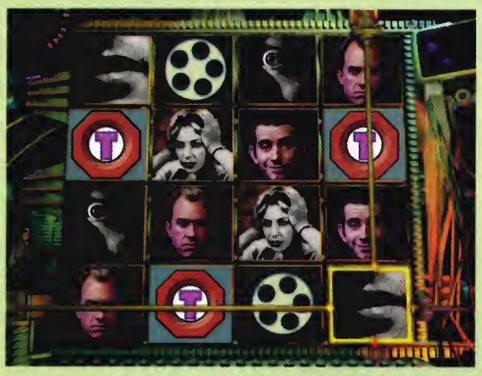


KILLING TIME

This obviously *Doom*-inspired game begins with the player trapped in an island mansion filled with the undead who are attending a 1920s party. At the start, a haunting apparition beckons for help and the player must uncover her horrible secret. It turns out, the island is under a spell which keeps it in a chaotic limbo – and the undead want to keep it that way. So you've got to use all your wits to get around, using your shotgun to blast your way through. Fail and you join the ranks of the undead...

Bob Lindsey admits the game has some similarities to *Doom*, "Sure it's in that style, but it's with a tremendous storyline that *Doom* doesn't have – being more of a blast-and-pray – which makes the game as whole more compelling, besides adding more special features."

These features include actual characters, who must be tracked down and killed, plus friendly characters who will actually assist you in your quest. Of course, there's loads of different weapons and 17 types of enemies, but there's also numerous secret areas which can only be accessed when you decipher the clues. Twenty big levels, packed with continuous action, make the save game particularly welcome. Although the game won't come with a link-up feature, Lindsey believes *Killing Time* gives the Studio a great game engine which can be adapted for a modem-friendly sequel.



For all the arcade action above, Studio 3DO remains committed to making fun, educational and hip multi media games. *The All New People's GameShow* is a distinctly *Twisted* game show set in the People's Republic of Bizarnia. We'd explain if we could, honest!

3DO

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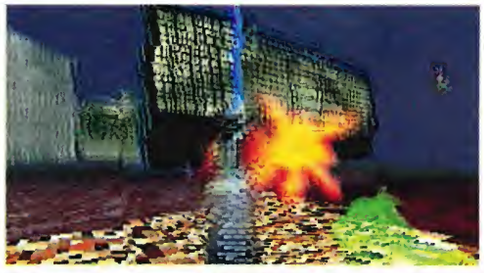
No Mercy

Immercenary from Electronic Arts

Not just another *Doom*-clone, Electronic Arts' *Immercenary* promises to be something special indeed, with a virtual 3D landscape that'll require more than just the obligatory itchy trigger finger to get you through. Boasting over 255 levels and an innovative gameplay mechanism this is one of the most unusual games we've ever seen.



The effect of iD's *Doom* on the development community cannot be overstated. The company first released the game as shareware onto the internet. Before long it had started to extend its influence, like a rogue virus gradually infecting its host's body, barging into every FTP site, bulletin board – clogging every binary artery.

So far there have been dozens of clones, but only Interplay's *Descent* and LucasArts' *Dark Forces* have anywhere near half decent. Indeed the most interesting developments have occurred outside of the realm of the blast-'em-up, grafting *Doom*'s incredibly involving perspective onto an adventure format. On the PC Bethesda released the first in a planned series of games, *Elder Scrolls: Arena*, using *Doom*-style pseudo-3D to present its virtually endless RPG environment. On the 3DO EA are preparing to release something in a similar vein, the sci-fi themed *Immercenary*.

As the intro makes clear, *Immercenary* is that most odd thing, a virtual reality game about a future in which virtual reality becomes a living hell. The lengthy Cinepak intro suffers with lower production values than *Red Dwarf*, but a plotline that more than compensates. The first character you see looks like she's wandered in from Barbarella, but ignore the dodgy costume and the dialogue. In the future a virtual world, called Perfect, lives up to its name until the sysop, Perfect1, is sent insane by its power. Cyberpunk-style glitching of the video image adds veracity to the hook, while the following FMV shows one prospective saviour of Perfect ending up minus a heartbeat. Perfect is looking to the past, to real people to save it, and you're volunteer number five in the psychic link from 1996 to 2004.

The actual game has two distinct elements: (1) find everyone who is able to speak and learn as much from them as possible, and (2) fry anyone who gets in the way of the talking heads. Where *Immercenary* gets really radical, however, are with the graphics. This is a game which looks like nothing else you've ever seen. The urban sprawl that you enter throbs a neon florescence even during daylight, largely because of the great laser-like beams of light that arc up into the sky. These are more than visual candy, they're energy sources for all of the inhabitants of the great digital city – a fact which has as a corollary a large contingent of cyber-warriors ready and waiting to laser you down when you try to quench your 'thirst'. Another graphical flourish in *Immercenary* is that day alternates with night giving a very solid representation of the passing of time. Buildings gradually grow darker and shadows form, enhancing the 3D realism of the world around you. Those lasers also become more prominent, providing colour and visibility in an otherwise gloomy world. Other neat features are the way the screen warps and smears when you get attacked, while the glitzy overlaid map and twinkling residues of laserd enemies further show off the 3DO chipset.

There's no doubting *Immercenary* is an exceptionally ambitious game which will take time to master. Whether it'll be worth it will depend on the design talent behind those gorgeous graphics. Although it's the first game by developers Five Miles High, the 1993 start-up features plenty of videogame veterans including JD Robinson who, with Dani Bunten, developed that ancient legend, *Mule*, one of the first home computer trading games. His experience comes through in the game's massive scale: 255 sprawling levels, 14 different types of opponent (including 11 digitised bosses), numerous power-ups and an abundance of visual wit. Expect an incredibly in-depth review next month to guide you through this would-be cyberspace classic. □ **dw**

3DO magazine

• ***Immercenary*, published by Electronic Arts, will be available in April.**

Striker

Publisher: TBA ✆ N/A **Developer:** Rage **Save Game:** 4 SRAM slots **Price:** £TBA **Available:** May

With each new issue of 3DO Magazine, software houses continue to astound us with new heights of visual panache and interactive experience. Along with the sublime *Gex*, *Striker* has seduced us into the realms of bliss, with extraordinary presentation and, more importantly, supremely involving gameplay.

Striker has long been the speed fanatic's favourite footie sim, causing an absolute sensation on the SNES with its perfect blend of speed and action. Now its arrived on 3DO with just the same impact. Whilst owners of other next generation machines would kill for a football sim as stunning as EA's *FIFA International Soccer*, Rage have delivered to the 3DO a product even more polished and playable than its illustrious rival. Loosely based on their SNES smash, the developers have completely re-engineered the game engine to provide an even more exciting interface, all dressed up with some stunning new graphics and sonics. Watching *Striker* being played you can't help but smile at the outrageous flourish Rage have pulled off, and wonder how many more secrets lurk within the 3DO's matt black box.

For all of this *Striker* doesn't immediately impress. The front end, packed with FMV and stadium fly-bys is slick, but not as showy as *FIFA's;* in game options are similar, with a variety of tournaments, weather conditions, strategies and 38 international teams, as well as the now obligatory arcade and simulation modes (the sim mode offers slighly more sophisticated controls and is well worth progressing to). Click through more FMV though, and the excitement suddenly escalates. Just like *FIFA*, *Striker* revels in smooth pans and zooms across the stadium to intro the main action.

In-game the visuals are no less impressive. While many have, quite rightly, compared watching *FIFA* to watching a real match due to its fluid camera angles and realistic player animation, *Striker* is like watching a TV match on a high definition TV, with the colour turned up and the players on steroids. The elegant pace of *FIFA* has been surpassed here by lightning fast footballers, racing up and down the field like bullets, the screen effortlessly keeping pace without a trace of slowdown. It's not just the speed, however, that blows you away, it's the quality of the sprites themselves. They're simply stunning, perfectly drawn and animated humans, which don't break up or distort however close you get (and you get so close you can make out their faces at times). You can really see your footballer stretch to make a tackle, or put his head down as you tap to make him speed up in chase. Jumps to trap and catch the ball are convincing, as are the goalies, who dive to collect and curl up on the floor to protect. They are incredible, and make watching as much fun as playing, continued exposure revealing more and more quirks and abilities, all reached through skilful manipulation rather than random 'show' effects.

The other revelation is the transcendental brightness of the game. Technically, *Striker* sacrifices some colour subtlety in return for speed compared to *FIFA*, but the difference actually works to its advantage. The colours are vibrant and clean, the stadium so brightly lit that the crowd are plainly visible, while the various weather conditions are exceptionally varied in graphics and their effect on gameplay. It all adds up to a game that somehow doesn't look like your regular videogame. It has a bright, freshness of design that makes it more like a cartoon, invariably stopping people passing through our office to gawk at the on-screen action. It's that striking.

As with all your favourite sports games, *Striker* has brillinat slow-motion replays, from several views.

The soundtrack isn't quite so distinctive. Inevitably it echoes *FIFA*'s, yet while it's mixed lower and doesn't have the same slickness, it's still remarkably effective with the atmospheric chants and roars stoking the fever pitch excitement to the max. It's in the gameplay department that *Striker* delivers its most impresssive flourish though, with power bars (absent from the SNES version) adding immeasurably to the pleasure and depth of the game. Instead of walloping the ball upfield or passing, each shot can be measured in length with a simple power bar, which makes sophisticated play much easier to achieve. Coupled with the blinding speed, *Striker* is amazingly easy to enjoy straight away, whilst offering a depth of play that makes it a serious long term challenge to beat the better teams. The sophistication of the sprite interaction means that individual players can develop distinctive styles of play, and it's here that the deep hook of *Striker* appears. As with all the most compulsive games, *Striker* is superficially simple, yet offers genuinely involved gameplay with players able to adopt their own strategies. It's a tribute to the programmers, who've been slaving over hot development kits for a long time, that two-player games feel so engaging and compulsive.

To cap things off with the generosity of a loving parent, Rage have included the famous indoor arena. Why famous? Because it's indoor, frantic action with no fouls, rebounding action off the walls and the most intense footballing experience ever seen on a videogame system outside of the SNES version. Until now. Add CD sound, and unbelievably fast 3D graphics and the cult football sensation is complete on the 3DO player, pumped up by a factor of one hundred. The only problem with the indoor game is that it gives you an an awfully difficult dilmma as to which game style to play...

This is, without doubt then, an incredibly successful integration of next generation presentation and classically shaped gameplay. No doubt there's going to be fanatical debate over which is better, *Striker*'s sheer pace pitted against *FIFA*'s slick presentation. With no 8-player option, *Striker* can't compete with *FIFA* for getting a crowd of players around your 3DO at the same time, but as a one or two-player game this is going to win a lot of British fans. Unsurprisingly, Rage know exactly how to recreate the look and feel of a rainy afternoon Wembly confrontation with perfect precision. Without doubt this is an unmissable release for footie fans, while even the uncommitted will have to search wide and far for a better two-player game. □ **mcw**

3DO magazine rating: ★★★★★

Highly Recommended 3DO Magazine

A throw-in, below right, shows off the superb scaling and zooming. The main action is no less impressive though, with an army of footballers scurrying about with dazzling speed.

Set pieces, below, allow the game to zoom in close on the action so that you can marvel at the superlative graphics in detail. Indoor football, left, provides the most immediate and punishing action, with ultra-fast gameplay and an abundance of fouls.

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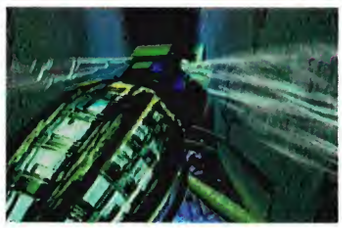
Gex

Publisher: Crystal Dynamics ✆ 0172 9730011 **Developer:** Crystal Dynamics **Save Game:** 3 SRAM Slots **Price:** £46.95 **Available:** April

Crystal Dynamics' long awaited platform game has finally arrived and looks better than anyone could have hoped. Along with the startlingly original and athletic main sprite (fully rendered with Silicon Graphics workstations) comes stunning sound effects and a voice-over from comedian Dana Gould. The best platform game ever?



The superlative intro to *Gex* features the couch potato being literally grabbed from his sofa by Rez and plucked into a tortuous TV land.

Crystal Dynamics' flagship game, *Gex*, has been at the heart of the 32bit company for well over a year now with the original release date set for November 1994. Only now are Crystal winding down production for the 3DO version, however, not because of any unforeseen problems or set backs, but simply because they want everything about the game to be perfect. Said Scott Steinburg, Marketing Director at the company: "We usually spend 12-14 months developing a specific product but we've been prepared to go over that with *Gex*. He's going to be the first 32bit platform character, the standard-bearer if you like, and the game's got to reflect that."

Of course there's a little more to it than merely the desire to produce the best platformer any 32bit system has seen. The great empires of Sega and Nintendo were essentially built on the backs of their *Sonic* and *Mario* games and Crystal very much want to establish the *de facto* platform character for the whole of the 32bit generation – "we want to be the first third party publisher in history to develop *the* platform title for a hardware format." So far there's been little to challenge them. Sega's *Clockwork Knight* on the Saturn certainly looks the part, a Silicon Graphic landscape of beautifully rendered characters and creatures hypnotic to the eye. Unfortunately, gameplay proves far from 'Next Generational' with none of groundbreaking originality which made *Sonic* such a sensational Mega Drive salesman.

Part of the problem for everyone is that there's little left to do in the platform genre. While Nintendo's first SNES release, *Super Mario World*, was derided for its 8bit look the game was so huge, so packed with invention and originality that nothing since has really challenged it. *Gex* breaks out of the *SMW* trap in two ways. Firstly, it's got plenty of innovation itself. Our sucker-footed hero can not only clamber over every wall, ceiling and platform in sight, but he can also climb over many of the backgrounds. It might not sound a lot, but with plenty of other neat features it genuinely makes the game feel different.

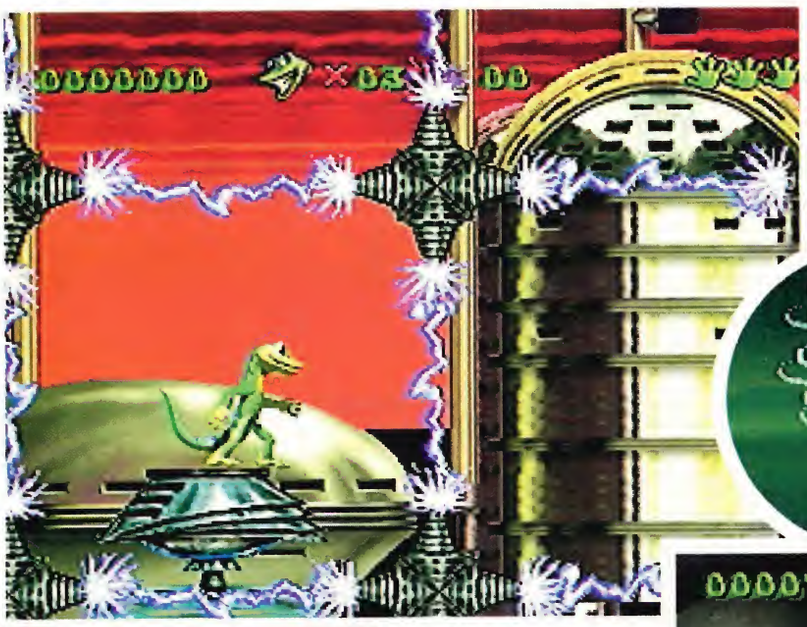
Secondly, it sends itself up. Platformers have traditionally been aimed at kids – the faux-naive wonderland of *Mario* was a toddler's dreams made digital. Part of Sonic's impact was the spiky hairstyle, trainers and in-your-face attitude – a platformer for teens. Now *Gex* makes it okay for adults to like platformers. The game begins with Rez reaching through the TV screen to suck him into the game world and, from then on, constantly plays with the divide between reality and media. TV-style interference washes across every intro screen, it even seeps into gaps in the background graphics. Enemy sprites make self-conscious reference to games such as *Ghouls and Ghosts*, *Splatterhouse* and numerous other classics. In fact *Gex* doesn't only just poke fun at old games, but also the whole of 'popular media culture'. You'll find references to old US sit-coms ("Oh no! They're showing Rhoda again!) justifying Steinberg's talk of a "deep well of media references."

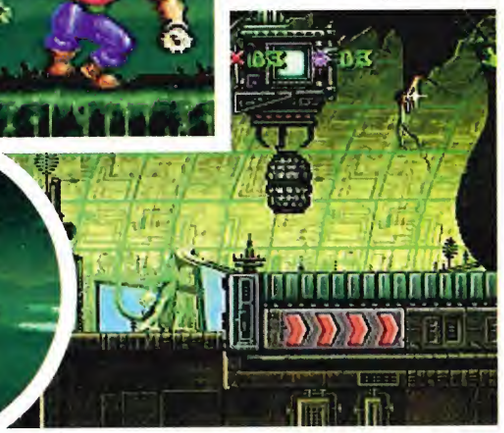
Highly Recommended 3DO Magazine

The storyline tells of Gex "Moving from Hawaii to the suburban sprawl of Encino, [where he] learns the fine art of television viewing, and promptly becomes a TV sponge. As he sits watching the boob tube he's sucked into his television set by Rez, the chrome-coloured, insect-like ruler of 'Media Land'. Rez is in need of a new mascot for the Media Dimension – and wants Gex to be it."

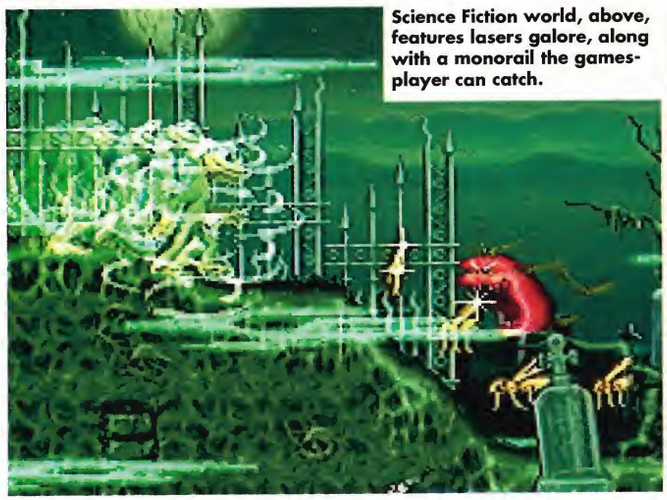
The Media Dimension is composed of five theme based worlds. These include: Graveyard World (inspired by "Creature Features" from Abbot and Costello); Cartoon World (Jetsons meets Roger Rabbit); Jungle World (Indiana Jones) and Kung Fu World (late night cable Kung Fu Theatre shows, along with "Big Trouble In Little China"). All of these have their own multi-coloured 'world-screen' with pathways leading to 6-7 television sets that the player can go through (provided he has the requisite remote control secreted within an earlier level). Do a few sums and you can work out that that means the game is composed of somewhere between 30 and 40 levels – only you can't for the simple reason that each level features an unusually large number of secret rooms, cram packed with power-ups and other tasty gameplay morsels.

The first level is set in the Graveyard World, a nether-region full of zombies, Splatterhouse sprites, bouncing tomatoes, deathly spikes and other such weird >





A MegaDrive inspired sprite cowers from Gex, left. Rex World, below, is a mechanical nightmare. Inset, another liberating power-up.



Science Fiction world, above, features lasers galore, along with a monorail the games-player can catch.

> and wonderful entities. Naturally things start off fairly simply, the game allowing you to get used to Gex's many attributes and skills, before that difficulty curve starts rising. Considering the large size of the star it's impressive that Crystal have managed to make him so dextrous – as well as being able to cling to walls and so climb around the roof of each level, Gex's tail makes an effective whip that can be used in a variety of ways. It takes time learning exactly how to use the sprite properly, but once you do have that animating knowledge the inadequacies and limitations of a 2D Sonic or Mario will be hard to endure.

Gex also has access to an amazing power-ups via his darting, gelatinous tongue. These alter his physical form in even more beneficial ways: Gex can sprout wings, hurl fireballs, leap tall obstructions with a single bound, fly, become supersonic – even become invulnerable. In fact so sophisticated is the sprite that he's inarguably the most three dimensional star there's ever been. The 450 frames of Silicon Graphic animation give him detail and depth non-existent in other video game characters – when he swishes his tail the animal-like movement is so realistic it's incredible. The mere fact that you can see him from two perspectives – side-on normally and top down when he's climbing up walls (used to considerable effect in Cartoon World) – gives him a rounded, realistic feel that's simply missing elsewhere.

The detail and artistry of *Gex* extends, in lesser form, to all of the other creatures that inhabit Media World. *Donkey Kong Country* might well have been the first platform game to use Silicon Graphic rendered sprites, but in the rush their designers didn't use the opportunity to its most imaginative effect. Each new world here features its own peculiar flora and fauna, all based, often quite wittily, around the theme of the level (Superheroes in Cartoon World; Sumos in Kung Fu World; Zombies in the Grave World and so on). Add all of the creatures from the different worlds together and you get a staggering array of varied sprites, far too many to mention in a review, each with their own particular powers, attributes and sound FX. Mind-boggling really, especially when you realise that each new world also features its own themed music, based on the imagery of the level.

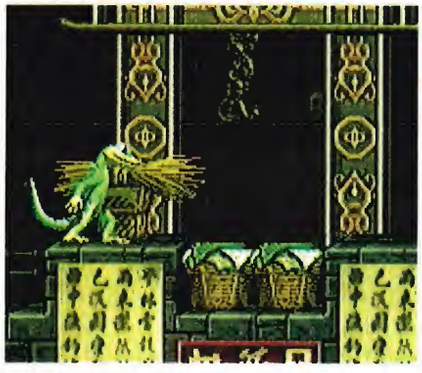
Added resonance to all of this detail is given by Dana Gould, the "hyperactive star" of US HBO and Showtime comedy specials, who co-wrote and provided the voice-over for *Gex*. Employed to "bring the game to life with attitude and personality never before seen (or heard) in a video game", he provides the 'media references', poking fun in a very droll, laid back kind'a way. In fact the sheer number of sound effects produced at any one time provide each level with a constant background buzz, almost enough by itself to provide life to each screen.

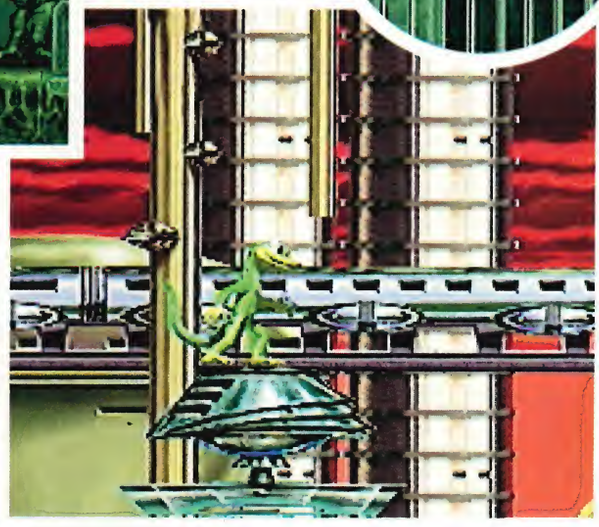
Yet for all the extras that Crystal Dynamics have added, it's the diversity of the main sprite coupled with the varying nature of each new world that explains the game's attraction. Just as you think you've mastered *Gex's* intricacies the difficulty level will rise and you'll find yourself surrounded by hazards and obstacles only your worst nightmares could have predicted. New worlds, moreover, mean a whole new set of creatures and obstacles to tackle and you'll have to use that versatile Gecko's body in ever more intelligent, sophisticated and athletically impossible ways. You'll fall in love with this fabulous sprite.

Gex is without a doubt the best thing to have happened to your 3DO in a long time. It's rare for a platform game to have the strong graphics *and* gameplay to justify long term interest – indeed it's almost magical when it happens and rarely occurs more than a couple of times in a particular format's life-cycle. The 3DO system has just received its first, a startlingly good game that rivals, nay betters any game that's gone before it – and when you consider the competition that's really saying something. Bound to satisfy genre and non-genre fans alike, this is another dazzling 3DO 'must buy' and one that should make critics of the machine stand up and take note. □ **dw**

3DO magazine rating: ★★★★★

At the end of each level you'll find a TV screen, left, that you have to go through to complete a level. Above, Gex under the influence of the freeze power-up. With it he can crystallise an opponent before thwacking him with his tail.





The Making Of Gex

Gex isn't merely the first 32-bit platform character, he's also the product of a massive marketing campaign, designed to determine exactly what it is consumers are looking for. With the most famous video game characters, Sonic and Mario to compete against, the occasional genius of inspiration had to be abandoned for the safety of long, drawn-out research. Said Scott Steinberg: "We were always focusing on a Gecko for pretty simple reasons – a Gecko has got a gameplay mechanic completely unique from other characters in video games. He can stick to anything, his tongue is integral to his lifestyle, he's fast moving, he jumps about a lot – he's the perfect video game character and he's also a pretty fun member of the animal kingdom – everyone has a good feeling about Geckos..." (!)

Choosing a Gecko as the central character for Crystal Dynamics' flagship product was just the start of the process, however. What should the Gecko look like? What sort of personality should it possess? "At the very beginning we had basic character sketches; we tested a wide range of looks – height, width, proportion, attitude. One of main questions we asked was whether this guy should be a muscle-bound, testosterone-crazed creature – pulling an influence from comic heroes. In the end it turned out to be a pretty accurate representation of a Gecko, though – he's not overly stylised, simply because that's what the consumers wanted."

The means used to determine preferences of gamesplayers consisted of the traditional 'focus testing' (watching gamesplayers behind glass) along with the more prosaic pursuit of taking apart the competition. "We sat down and worked out the strengths and weaknesses of all our competitors, worked out how to beat those games. *Donkey Kong Country* is probably the closest to *Gex* in the way it looks – and it's an excellent game – Nintendo is extremely formidable as a character based action company. We've taken a different approach, however, simply because of the different demographics of the 32bit customer. *Gex* is going to be a more sophisticated product, the voice-over and the personality of the character will be much more accessible to someone between 18 and 35. Gameplay wise a Gecko also offers us much wider gameplay mechanics – and the fact that the character has a 3D personality should transform the game...

"I think the point to remember is that people like to live vicariously through video game characters, and when you play *Sonic* or *Mario*, etc. you are Sonic or Mario. So if he's cool, you're cool, if he's not, you're not. That's why we've spent so much time perfecting *Gex*, making sure that he's the perfect character with a persona that the gamesplayer will want to adopt."

Myst

Publisher: Panasonic ✆ 01344 853146 **Developer:** Cyan **Save Game:** 4 SRAM slots) **Price:** £TBA **Available:** TBA

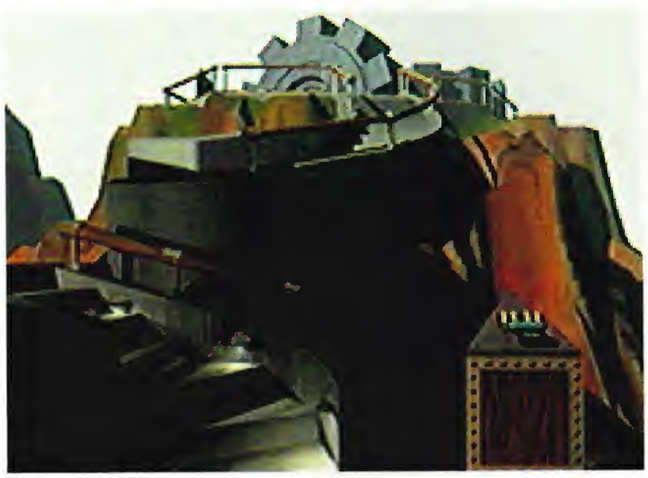
The definitive odd-ball graphic adventure, *Myst*, warps to the 32-bit generation courtesy of Panasonic and the game's developers, Cyan. A critical and commercial success on the PC, how will such a cerebral game go down on the fast paced world of the 3DO?

Cyan's *Myst* is a game like no other, relying on an incredibly strong, mytical, narrative to link together disperate strands of a fantastical storyline (strong enough that it's soon to be published in novel form). A James Earl-Jones-style narrator reveals the origins of your quest; the stumbling upon an ancient, sepia coloured tome whose words lift you from your mundane world and into a land like no other. A real phenomenon on the PC, *Myst* catapulted its creators, the Rand brothers, into something resembling 'stars' – one trendy US magazine even included them in the top twenty twenty-somethings in the US. In part this was because of the game itself – one of the first intelligent, adult adventures to hit the market. Perhaps the real cause, however, was its timing, arriving at the same time 'multimedia' became a buzzword with the critics looking for a *cause celebre* to triumph it.

The game opens as esoterically and enigmatically as possible. Filling the screen is a dusty brown book with a sparklingly vital landscape picture at the top right hand corner. The use of such books is repeated throughout the game, used as 'portals' that you can, in varying ways, interact with. In this particular case simply click on the landscape and you'll zoom into it – the picture slowly flooding the screen with the wash of its colours.

The world that you enter is composed of a number of beautifully rendered stills (2,500 in total), linked together to form a landscape of sea, trees, intricate buildings and complicated machinery. Most of these stills contain interactive elements – books to click on and read; buttons to press and so on. It's not dissimilar to the children's section of the science museum.

The first thing that you'll discover on your interactive travels sets the background to the adventure to come: that the strange, new environment that surrounds you originated in the mind of a character called Atrus, who used his written words to generate the islands of your quest. You'll also discover that Atrus was not the only hand to have shaped these worlds, the lands of *Myst* themselves had a part; self aware they subverted and twisted Atrus's work in mostly obvious, yet sometimes incomprehensible, intangible ways.



One of the first puzzles in *Myst* is to count all of the switches that you find on the first level, and then switch them. Doing so reveals a portal to another dimension.

Myst isn't a single land at all, rather a number of lands identical spatially, linked temporally. Jumping from time to time relies on solving various puzzles – solutions depend on lateral thought, empirical research (finding clues around the island from notes scribbled in books, etc.) and being at the right time and the right place. Naturally, it takes a particular sort of mind to be able to cope with the IQ-like problems set (or rather, enjoy) and on the PC discussion groups were set up on the Internet so that like-minded souls could swap ideas and progress with the aid of the pained research of others.

While these puzzles give the game a distinctive flavour, it's the graphics themselves that set the game apart. On the PC, the rendered imagery looked 24-bit - millions of colours at a ridiculous resolution. The result was a game that somehow looked alive – vital and fresh, pollution free. Each view contained an illusion of depth, the player was able to look deep into it and see minute details in the distance, vital for seeing clues hidden in innocuous places.

The 3DO version doesn't fare quite so well. It can't match a PC's SVGA mode and, in any case, the resolution of a TV set couldn't cope with it anyway. Normally that wouldn't matter so much – it's doubtful you'd even notice it in most games, but in *Myst* the quality of the visuals are all important – they're what set it apart from all other games, and provided it with its all important feel. More importantly, because this is a straight port-over from the original, the game doesn't take into account the decreased resolution so that things that you need to be able to see (notes scribbled in books, etc.) are obfuscated by the surrounding, colourful environment – something that could seriously thwart smooth progress through the game.

That *Myst* is a straight port also means that the control system doesn't feel quite right. It's supposed to be a 'point and click game', i.e. you move your mouse to where you want to go, and click. The 3DO doesn't have a mouse, of course, and so you have to move a crude 'fat hand' icon with your joypad which is infinitely slower, more clumsy and not half as intuitive.

Though these criticisms might sound minor they do have quite an effect on gameplay. *Myst* is one of those products that's very much a package – relying on its individual elements to combine to form a coherent whole. The fact that one or two elements fail to do so means that the game misses becoming more than the sum of its parts – as realised on the PC. It's still very much an intriguing game and one that adventure afficianados will gain a lot of enjoyment from, but it is, nevertheless, so much less than it could have been. A disappointing conversion of a perfect game. □ **dw**

3DO magazine rating: ★★★★

Myst is composed of over 2500 individual stills, linked together to form a stunningly rendered island. Below, the door of the library. Simply click on it with the hand icon to venture in.

The books in the library, above and below, contain a mass of information that not only set the background to all of your actions, but also provides clues as to how to go on.

Cannon Fodder

Publisher: Virgin ✆ 081 9602255 **Developer:** Sensible Software/Krisalis **Save Game:** 4 SRAM slots **Price:** £TBA **Available:** April

Sensible like to be contentious, epitomised by *Fodder's* by-line: 'War has never been so much fun'. The British Legion might find it insulting, but then who cares? In fact, why not go the whole hog and release a song based on the line, and put it onto the 3DO version...

Sensible Software's *Cannon Fodder* can be seen as something of an instant classic, first appearing on the humble Amiga just two years ago. Since then it's put itself about, appearing on just about every conceivable platform where there's been a quantifiable number of end users (and sometimes even when there's not – the flailing CD32 receiving its copy last year). One thing that's remained constant throughout is the reception that it's received – universal critical and commercial success.

Exactly why *Cannon Fodder* has engendered such heady praise isn't hard to appreciate once you've played the game. It's got that distinctive Sensible look and feel – a top-down view, this time centring on various battlefields in tropical jungles, Arctic wastelands, and red, sandy deserts. It's also got those *Sensi Soccer*-style stars, minute sprites rich in character, this time regaled in military wares, complete with grenades, guns and missiles.

Highly Recommended 3DO Magazine

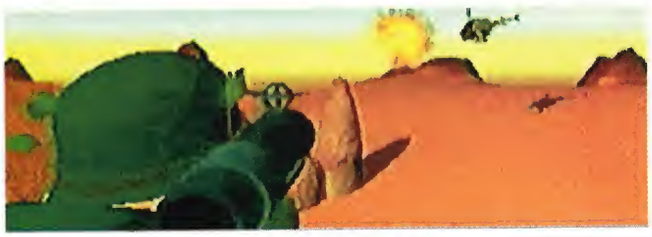
On the PC and Amiga movement of these sprites was controlled by means of a mouse – the player simply clicked where he wanted to go and the little troopers scurried to the chosen destination. For the 3DO the control mechanism has had to be transferred to the joypad, and it's been expertly done, for once the swapping of devices has resulted in not just an equally intuitive mechanism, but one that's even better, with weaponry easier to access, and the whole thing infinitely less fiddly.

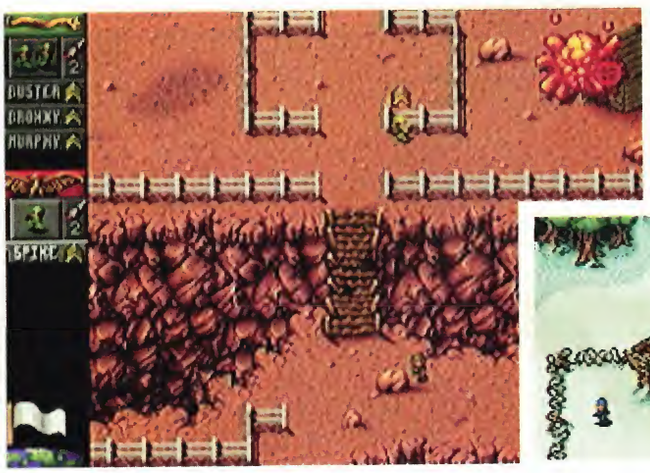
The aim of the game, in case you hadn't guessed, is to use your troopers to wipe out the enemy in a game of guerrilla war. Mission goals fall into three types: destroy all enemy; destroy all buildings; destroy all buildings *and* all enemies. It's that sophisticated. Fortunately the means to achieving these goals often does require serious strategy. Everything starts simply enough – the first level is over in a matter of seconds with just four soldiers to kill. By the fourth level, however, the sage gamesplayer will have split his forces up, one to recon the area, the others to provide cover – and also to ensure that the whole squad is not all wiped out by a single grenade.

Given the large number of levels (72 in all) the simplistic mechanics of gameplay might suggest increasing drudgery of repetition. However, that feeling never comes. In part this is because this is one of those games where you're not given much opportunity to think – like *Doom* the action is *unrelenting*. It's also because there's real freedom here, with a myriad of ways to complete a particular level. As well as allowing more creativity in play, the freedom also results in a much tougher challenge. There are many levels that require repeated attempts to complete, frustration countered only by the intense desire the game generates to succeed in getting to the next level.

Upon its arrival on the PC, praise for gameplay was muted only by the vain concern that Sensible had failed to update the game – failed to use the machine's extra horsepower for extra visual effect. It's a criticism that could be levelled at this version also. To it, however, Sensi Software have a simple answer – why change a winning formula?

Why indeed. *Cannon Fodder* is one of those select games that manages to encapsulate the elixir of game-





The 3DO version of *Canon Fodder* contains more colours than in previous incarnations, a fact reflected in the impressive explosions.

Although the white 'car', left, looks as though it's simply floating across the water, it's actually just taken off from a ramp and is flying through the air. When it lands it will squash the stationary grenade-carrying enemy on the left bank.

For your enjoyment (?) to go along with the game Sensible Software have produced their very own song based on *Cannon Fodder's* by-line: "War has never been so much fun", combined with their own silly video, right.

play perfectly within its binary walls. The 3DO may have a new, improved, whiter than white intro and, of all things, a video to go with the bonus soundtrack, "War has never been so much fun", but the in-game graphics have been left pretty much intact. The scrolling landscape is either a uniform green or blinding white, the central characters undetailed, tiny sprites and the various buildings, competent but far from intricate. But then so what? It would be hypocritical for review magazines such as ours to criticise the lack of next generation visuals when we're continually bemoaning their use to cover up a lack of gameplay. *Cannon Fodder's* minimalist graphics works brilliantly well, the overhead perspective and course landscape providing a near perfect setting for a game of gorilla war – so why should anyone complain?

Well *Return Fire* is one reason. Silent Software's brilliant *Cannon Fodder* style war game showed it was possible to combine gameplay with 32bit visuals, featuring an extraordinary graphical style that provided beautifully intricate polygon buildings that weren't just candy to the eye, but truly interactive objects – objects that could be blown up, that could be hidden behind – buildings, basically, that could be incorporated as part of a gameplayer's strategy. *Cannon Fodder's* simplicity, it must be said, is part of its charm, but nevertheless Sensible could have done a lot more, visually, that wouldn't have damaged gameplay in any way. The 3DO version *is* an improvement over both its Amiga and PC counterparts – but only slightly. Krisalis have used the extra colours the 3DO allows to provide a landscape that oozes colour. Sprites are more animated – especially the birds that fly overhead. The departure from the Amiga and PC to a console also means that the game can now be played on a television screen resulting in a bigger playing area and magnified sprites and so, in turn, a more effective impression of distance and depth – but it's minor stuff really. *Cannon Fodder* stands, as it always has done, upon its gameplay.

So with only slight reservations **3DO Magazine** can recommend the game as one that everyone should have – and not just because it represents a classic product in gaming history. It truly is one of the most playable games of all time and comes with a guarantee that all who play it will become hooked, near instantaneously, to play and play until every soldier is shot. Lurking not so far from the surface of the game is a strong undercurrent of humour, with Sensible's gremlin-style digs at sacred cows of restraint and good taste. Some of the sprites that you shoot don't die immediately, instead linger for an age, shrieking as blood spurts out of their jerking body. If that kind of humour appeals then you're going to love this game. Witty, engaging, compulsive – war has never been so much fun. □ **dw**

3DO magazine rating: ★★★★★

Demolition Man™
Virgin Interactive Entertainment

Gridders™
Studio 3DO/Tetragon

Another World™
Interplay Productions

Total Eclipse™
Crystal Dynamics

Star Control II™
Crystal Dynamics

Shock Wave: Invasion Earth™
Electronic Arts

Road Rash™
Electronic Arts

Off-World Interceptor™
Crystal Dynamics

FIFA International Soccer™
Electronic Arts

Super Wing Commander™
Origin/Electronic Arts

PaTaank™
Crystal Dynamics

Dragon's Lair™
Elite

The Lost Files of Sherlock Holmes™
Electronic Arts

Escape from Monster Manor™
Electronic Arts

John Madden Football™
Electronic Arts

The Horde™
Crystal Dynamics

Sewer Shark™
Virgin Interactive Entertainment/
Digital Pictures

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Virgin Interactive Entertainment/
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Mega Race™
Mindscape International

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Krisalis Software

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The Incredible Machine™
Sierra On-line

Sesame Street® Numbers
Electronic Arts

Introducing the 3DO system

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GEX™
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Club 3DO: Station Invasion™
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Samurai Showdown™
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Flashback™
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US Gold

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Electronic Arts

Twisted™
Electronic Arts

Way of the Warrior™
Interplay Productions

Kingdom™
Interplay Productions

Supreme Warrior™
Acclaim/Digital Pictures

3DO

No limits

Check it out at a store near you

Availability is not guaranteed and is based on information at the time of going to press. But don't believe us, check it out at your local Game Limited, selected HMV Stores, Virgin Megastores, and all good independent dealers. Call 0800 444220 for your local dealer.

3DO

Star Control II

Part one of our exclusive play guide from Crystal Dynamics...

A classic action/strategy game, *Star Control II* is no walk over, and with a huge fanbase, the ever generous Crystal Dynamics have provided some exclusive tips for 3DO Magazine readers to devour. Part two next issue plus a full, walk-through solution.

Puzzles & Mysteries

Ariloulaleelay: Homeworld Location
You must seek out this race in order to receive the portal Spanner, which allows you to travel at exceptionally fast speeds. When examining the starmap, look for the new green star to find the doorway leading to Arilou.

Aqua Helix: From Whom & Where To Steal It
The Druuge attacked the Burvixese with the intent of stealing back their precious 'Caster, but instead ended up destroying them without recovering the item. The Druuge are now willing to buy it from you. You can find the Burvixese homeworld by talking to the Melnorme, who are located in the Arcturus star system.

'Caster: What To Do With Them
There are two Hyperwave 'Casters that may be used for a few things. You may use a 'Caster at the Chenjesu homeworld to speak with them through their slave sheild, impersonate specific personages, go to the home-star system of the race whose God or gods you want to emulate, and then use the 'Caster.

Chmmr: Speeding The Process
The Chmmr won't leave their world until the melding process is complete. To do so, speak to the Shofixti Tanaka in the Delta Gorno star system and find the device located upon Mycons at Beta Brahe.

Clear Spindle: Where To Get It
The Pkunk possess the Clear Spindle. If you tavel to their planet, Gamma Kreuger 1, a Pkunk will give you the Clear Spindle free.

Deep Child Egg Case Fragments: Where?
You can find the precise locations of the Deep Egg Case Fragments at alien homeworlds Beta Copernicus 1, Gamma Brake and Gamma Scorpil 1. You can also search for small fragments around the Mycon star systems for orange in most planets with black surfaces cracked to reveal rivers of magma.

Druuge: How To Trade In Good Conscience
For each set of Deep Child Egg Case Fragments, the Druuge will give you one of their Mauler starships. Also, the Druuge will fill all of your ships fuel tanks if you give them the Burvixese Hyperwave 'Caster. If it comes to the worst, you can sell your Portal Spanner to the Druuge for three Mauler starships, plus a full load of fuel.

Fwiffo: Making Friends With The Spathi Captain On Pluto
To build more ships you must have a supply of trained Spathi officers. To obtain these officers you must ally with the Spathi at their homeworld in star system Spathiwa, Epsilon Gruis 1. If you remind Fwiffo that monstors are after him, he will leave Pluto and accept the offer to join your fleet. Fwiffo will also tell you about the Secret Spathai Cypher, who you must know about to contact the Spathi Council.

Kohr-Ah: Slowing Their Death March
You can delay the Khor-Ah's victory for a year by having the Utwg and Supox attack them. To do so, get the Utwig's broken Ultron from the Supox, repair the device and return the operational Ultron to Utwig.

Ilwrath: How To Get Rid Of Them
To remove the Ilwrath, try impersonating Dogar and Kazon, giving the Ilwrath orders which will get them out of your way. To find out about this device, speak to Spathi about the Grand Master Planet eaters and hyperwave 'Cast.

Orz: Hosting An 'Alliance Party'
Orz can be found almost anywhere in the green Vulpeculae constellation, and their homeworld of Gamma Vulpeculae 1.

Pkunk: Becoming Friends
You can't ally with the Pkunk, but they will give you a few Furt type starships. Once you receive the starships, you should be able to return every year for an additional supply.

Rosy Sphere: Where To Buy It
You may find the Rosy Sphere at the Druuge's central trade world, located in star system Zeta Persel, where it's sold for a hundred of your crew members, or a few artifacts.

Sa-Matra: How To Destroy It
To destroy the Ur-Quan you must accomplish several tasks such as: find the Sa-Matra, located in the star system Delta Crateris, cause a distraction that will get you past the Sa-Matra guardian fleet, and find a device with enough strength to explode through the battle platform's defensive screens.

Shofixti: Resurrecting The Species
It is difficult bringing male and female Shofixti together to reproduce. To locate the male Shofixti go the Delta Gorno and look for a single Shofixti ship patrolling the system.

The only Shofixti females alive are located in the VUX space that are under the control of Admiral ZEX. They are at his private planet located in the star systems Beta Copernicus 1, Gama Brake 1 and Gamma Scorpii 1.

Slyandro Probes: How To Stop Them
Find the Slylandro who sent the probes into space and explain to them that they made a terrible mistake by changing the probe's replication priority setting. When you've accomplished this, they will give you a destruct code that will destroy any probe you come into contact with.

You must also find the Slylandro homeworld located in star system Beta Corvi. To find the Slylandro ask the Melnorne for information about current events, or ask the Thraddash about their brutal history three times, or each time you meet a probe engage it in conversation. When it's your turn to say something, pick the third option. The fourth time you pick up this action the probe will print a coordinate pair. Pause the game and write these coordinates down. These are not the coordinates of the Sylandro homeworld, its point of origin.

Spathi: Forming an Alliance
Locate the Spathis at their homeworld in the star system Epsilon Gruis 1. To speak with the Spathi leaders you must learn the password from either Fwiffo on the surface of Pluto or the Meinorme. To ally with the Spathi you must prove yourself by eliminating the Evil Ones from the surface of Spathiwa. When finished, check the

Star Control II
Published By: **Crystal Dynamics**
Price: **£39.99**
Phone: **0171 9730011**

biological scan to make sure you didn't leave any Evil Ones on the surface.

Return to the moon and inform the ruling council of your achievement. They will dismiss you and send Spathi to the surface to confirm your success.

Starbase Commander: Convincing Hin To Help You

To convince the Starbase commander to help you out, you must impress him by travelling to Jupiter or Mercury and suppling the Starbase with orange coloured radioactive minerals.

You must also prove to the Commander that you are capable of dealing with the Ur-Quan by accomplishing several tasks such as: dealing with the Heirachy base on the moon, entering orbit at the moon and scanning for energy resources, landing near the one energy node you discovered, returning to your ship and bringing them back valuable materials.

Sun Device: How To Acquire It

You will need the sun device to free the Chmmr so they can help you against the Ur-Quan. Both the Shofixti in the Delta Gorno system and the Yehat will give you clues to the Sun Device's whereabouts, or you can take a look in the star systems Mycons at Beta Brahe 1. Once you've located the device, you'll have to lure most of the ships away from the planet. The Syreen, located in the star system Beteeguse will help you.

Syreen: Forming An Allience

When you find the Syreen homeworld, you will soon learn that the female warriors are content on their planet and have no desire to join with you in your struggle against the Ur-Quan Hierarchy.

Syreen: Locating The Ship Vault

In order for the Syreen to offer their assistance, you must find their fleet of Penetrator starships which the Ur-Quan

hid in an underground vault at a nearby star system. To find the ships, speak with the Zoq-Fot-Pik or see star system Epsilon Camelopardlis 1a.

Talking Pet: Enlisting Its Assistance

To get the talking pet to talk to you, you'll have to remove it from Beta Orionis 1. To do so, you will have to find a way to neutralize the creature's mental powers. The secret to this defense can be found at the ancient Taalo homeworld in Orz space. The nature of the device check is a sheild against psychic attack and for its location, see Delta Valpeculae 2.

Taalo Shield: How To Aquire It

The Taalo mind shield can be found at an ancient Taalo planet located in Orz space, in the star system Delta 2C. Unless the Orz are allied with you, you will have to destroy at least ten of their ships to reach the planet's surface and obtain the Taalo Shield.

Thraddash: Forming An Alliance

The only way to ally with the Thraddash is to impress them by defeating vessels. The restriction to this method is that you must defeat all ships in a battle group and have their numbers credited to your score. To learn the exact number of ships needed to defeat in order to impress the Thraddash enough, see 25 ships.

Ultron (Broken): How To Effect Repairs

To fix the device, you will have to find and use three replacement parts; the Rosy Sphere, the Clear Spindle and the Aqua Helix.

Umgah: Forming An Alliance

You can't ally with the Umgah, but you do become a hero in their eyes. Free them from the bondage of a creature who will enslave the Umgah. To rescue them, remove the psychic creature from Beta Orionis 1.

Utwig Bomb: Amplifying Its Destructive Power

The Utwig bomb is not powerful enough to destroy the Ur-Quan battle platform, Sa-Matra. Only one race can perform this improvemnet and they are under a slave shield. You must find them and cause the shield to fail by looking at the Chmmr in the star system Procyon 2.

VUX: Apologies

The VUX will never become your allies since the sight of humans makes them want to throw up. The one VUX you can make friends with is the eccentric Admiral ZEX, who has a soft spot for humans. You will find ZEX lifeforms he has assembled on his own personal world in Beta Copernicus 1, Gamma Brahe 1, and Gamma Scorpii 1.

Winning The Game: Briefly

Find the Ur-Quan's ultra-powerful battle platform, the Sa-Matra and destroy it.

Words: Getting The Ur-Quan and Kohr-Ah To Reveal Their Past

The Pkunk, Meinorme and Spathl will teach you words that you can converse with the Ur-Quan and Kohr-Ah with. Don't forget to ask advice on how to deal with the Ur-Quan.

Yehat: Triggering The Revolution

Although the Yehat are initially hostile to you and your plans for war against the Ur-Quan, you can start a civil war between the Royalist factions who are loyal to the Queen and the starship clans who hold lure to the ancient Yehat qualities of honour and integrity.

To start the war, you must add a Shofixti ship to your fleet, then approach a Yeaht ship in space. When confronted by a living Shofixti, many of the Yehat will turn against the Queen and a huge battle will begin. Half of the Yehat ships you meet will be rebel friends, who hold true to Alliance of Free Stars, the rest will remain your enemies. Never look for friends at the Yehat homeworld of Gamma Serpentis 1.

ZEX: Dealing With The Eccentric Admiral

The Admiral has one thing to offer you to aid your struggles against the Ur-Quan. The Shofixi females are necessary to restoring the Shofixi race. ZEX will give you the maidens if you give him the most deadly lifeform called 'beautiful creature', who lives on a yellow star on the far side of space in star system Delta Lyncis. When you capture the beast, return it to Alpha Cerenkov 1, and deliver it to ZEX.

Zoq-Fot-Pik: Forming An Alliance

To establish an alliance, you'll have to travel to their homeworld. To find this location, look in star system Alpha Tucanane. □ **cd**

3DO magazine

System Codes

Mammoth tips from Crystal Dynamics have forced the System Codes section down in size this month, but the *SSII Turbo* cheat for Akuma should compensate, and be assured, there'll be plenty more codes next issue...

SUPER STREETFIGHTER II TURBO

Akuma Cheat!

Apparently, quite a few readers have had difficulty with last months Akuma cheat, but we've managed to find a 100% effective (but tricky to pull off) method this month. Ready? Choose to play a Super Battle, then on

the character selection screen, choose whichever game speed you want with the hard kick button (top right shoulder). Now, move your cursor selection to highlight Ryu for two seconds, move to T-Hawk for another two seconds, Guile for two, Cammy for two (passing Dhalism), the Ken for two and finally Ryu for two. Then press all three punch buttons along with X and Ryu's picture will be replaced by the mysterious sillhouette of Akuma! This takes a bit of practice to get right (it helps if someone times you and reads out the names – two seconds is longer than you think) and it's a pain resetting the 3DO if it doesn't work, but what a treat it is when you get it right. Akuma is a thoroughly evil looking character (called Gouki in Japan, meaning death) who has almsot identical moves to Ryu, including the Dragon Punch and Fireballs.

DEMOLITION MAN

Blood Mode

One thing missing from the Lightgun sections of *Demolition Man* is splatterings of blood, but not with this brilliant cheat. On the title screen, press the right shoulder buton and quickly rotate the cursor pad counter-clockwise 360°. Keep trying it and you'll see four pools of blood appear accros the screen, dripping downwards. Access the game, and you'll find that enemies explode rather more viscerally.

Samurai Shodown

Blood thirsty and violent. And a definitive beat-'em-up

Character Guide

The following is a list of all the characters that you'll find within *Samurai Showdown*, together with their strengths and weaknesses. Read to the end and you'll know which character is for you, and which character to choose in any specific battle. Good luck.

Genan Shiranu is for the advanced player, coming with moderate quickness and moderate special moves. Gen-an has great reach but leaves himself vulnerable for attack if he misses his mark, especially on his 'c' slash. He delivers powerful blows and has excellent throw moves. He might be at a slight disadvantage in the air, but on the ground, at close range, he is tough to beat. Get the most from his 'Poison Cloud Puff', by following it until your opponent jumps over it and attack him before he hits the ground.

Galford is moderately powerful but very quick with a wide variety of special moves for the more advanced player. His throws look great, but do little damage. Take advantage of his 'Triangle Jump', it's great for jumping over your opponent and attacking before he has a chance to turn around. His ducking 'c' slash is one of his greatest moves. If you can master the move, use Galford's dog, Poppy. To get out of an attack and surprise your opponent use his 'Ninja Teleportation.' If you can get the hang of his 'Head Strike' with the 'c' kick then use it because it can take off up to a third of your opponent's total damage.

Ha-Oh Maru is the best character for a beginner. Although he has few special moves he is very strong and powerful and inflicts significant damage with most moves. Use 'c' slash or 'c' kick for excellent defence against air attacks. Take advantage of his ducking kicks but avoid his ducking slashes, which are ineffective. Ha-Oh Maku has a great reach and is a strong air attacker.

Ukyo is a great character for the advanced player. He is powerful and his special moves are easy to learn. His throws are great, especially the 'c' kick and 'c' slash throws. When attacking in the air use kicks to take down almost any opponent. Ukyo has a great defence and a strang standing 'c' kick. His greatest disadvantage is he is too slow.

Charlotte is great for a beginner. She is a quick swordperson with an excellent reach during slashes. Her throws are adequate and, while her special moves are limited, they can be used together for great damage. Do the 'Splash Fount' first, followed by the 'Power Gradation'. The easist way to execute the 'Splash Fount' is to rub knuckles across all buttons, back and forth. Any jumping slashes do well, and the ducking 'c' kick is excellent for stopping an opponent.

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Tam Tam is a character of medium difficulty. He is slow but has a variety of special moves. The moves are good for close range and for distances. He has excellent reach, but delivers only medium power blows. He almost always gets the advantage in his jumping attacks and to stop a jumping attack use his 'Paguna Paguna'. Most of his moves are relatively easy to master, although his 'Ahow Gaboor' is a little tricky.

Earthquake is great for beginners and intermediate players. He is by far the biggest and slowest of all the fighters. Eathquake's best feature is that no one can throw him. He has relatively few special moves but use his 'Fat Hound', which can be unstoppable if you make an all-out repetitive non-stop attack.

Nakoruru is an excellent choice for a beginning player. She is amazingly fast but also weak. There are many special moves at her command, but they are all easy to defend against by blocking and following with a slash. Her 'Marnahaha Flight' move can do great damage on an opponent. All of Nokoruras throw moves are good.

Wan Fu is for advanced players only. He is extremely powerful but incredibly difficult to master. He is a slow fighter but with a great reach. His 'Confucius Thunderbomb' is great, except he will lose his sword and might have to fight to regain it again. His throw moves also cause great damage.

Jubei Yagyu is an intermediate character. He is quick and a has a great jumping 'c' kick. He also has a good crouching slash but his standing 'c' slash leaves him vulnerable to attack. His throw moves are adequate but not terrific. Most of his moves are easy to block. Jubei's best features are his 'a' kicks and 'a' crouching kicks.

Hanzo Hattori is one of the very best all round characters. Hanzo's special moves are easy to master and he is quick. One special move is his 'Strike Dash' which can take off up to a third of your opponent's hit points. His triangle jumping kicks are very effective when playing the computer. Use the 'Exploding Dragon' and when your opponent jumps over it execute any slash and watch him fall. Take advantage of the three exploding dragon speeds. Each slash button will change its speed. Try not to use standing kicks – they're poor.

Kyoshiro Senryo is a character for advanced players. There are a wide variety of special moves that can be used for both close and long range attacks. Use the 'Twirling Flame' to defend against an air attack and the 'Jumping Lion' to attack at close range. He doesn't seem to do well against faster characters.

Amkusa. When you fight against Amkusa try to have an effective strategy. Blocking isn't as necessary because he will grab you and throw you about anyway. He also has moves where he phases right through you. He will also jump into the air, hover, and then dive at you. A regular block will stop this. Keep away from him and practise long range attacks. Try an all out power attack but don't try to throw him – he'll throw you instead. It will be easier defeating Amkusa if your character is Ha-Oh Maru, Earthquake, Nakoruko or Wan Fu. It is very difficult to beat him playing Tam Tam, Gen-an and Jubei. □ **cd**

3DO magazine

The Horde

Bash those Hordlings in style with Crystal Dynamics...

One of the most engrossing games available on 3DO, *The Horde* demands some thoughtful book-keeping and expert horticultural planning as well as skilful swordplay. Here's a brief guide to gameplay and some bizarre secrets, plus tips for the tougher levels on this mouth-watering feast.

When placing cows, keep in mind that they need room to graze. If they're placed too close together, the ground will turn to rubble and the cows won't produce any income. Allow at least two spaces between each cow to ensure productive seasons.

• Hordlings make a bee line for slabs of meat, so placing a knight or bomb near a piece of meat can make it their last. A bomb will go off the minute a Hordling is in range, and a knight will lop off their heads (remember that a knight's sword is far more effective than yours).

• The items used on one terrain cannot be transferred to the next, so during the building sequence of the last winter, dig up any and every tree, cow, fence, knight, etc. and cash them in for crowns, which are taken over to successive levels.

• Be cautious when fending off Hordlings, as getting hit by one will damage you, possibly kill and at least knock you back a bit.

• Never give up, even if the Hordlings are ravaging the populace, because they rely on your help! If a Hordling smashes down a house and swallows the resident, you can still save the poor peasant by killing the masticating Hordling before it burps.

• Practice taking a step or two before taking a second swing at more powerful Hordlings. This will pace your attacks and make a dizzy attack less likely. Your swordsman ship improves through the years, allowing you to gradually swing more times before getting dizzy.

• Budget your spending (just like real life, eh?). Come tax time, if you haven't got the readies, the Evil Chancellor will send you to the dungeon, game over. Sometimes the Chancellor will give you a gift for progressing, and remember, some Hordlings drop coins when they're killed which you can collect to boost your wallet.

• During the building phase of the game, dig up anything that resembles red fungus or living rot, as it could harm your crops. Tunnelling Hordlings can appear from gopher holes, so if you see any, dig them up to delay arrival.

• The knights charges 30 crowns per turn and the archers 60, so place them sparingly to save cash.

• Use the flute and Morningstar in combination to wipe out bunches of Hordlings. The tweaked out music from the flute will lead them into the destructive Morningstar.

• Another great combo with the flute is the water. Play the flute whilst standing in a body of water to lead the Hordlings to a water-logged death. Remember that some Hordlings take a while to drown, so don't stand still for too long. And the Juggernaut Hordlings don't drown, sadly, so don't bother trying...

• When you hear the call of the Shaman Hordling, take him out first, since he has the revolting (and depressing) ability to make new Hordlings out of the eyeballs of the dead...

The Horde
Published By: **Crystal Dynamics**
Price: **£39.99**
Phone: **0171 9730011**

Habitats

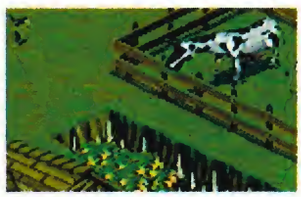
The Shimto Plains

The first village you must protect from the Horde. Since you start the game with just twenty-five crowns, you need to earn money fast. Use about twenty crowns to plant seedlings about the terrain and, as the seasons change, harvest grown trees and replace them with seedlings. Planting a tree costs a crown and digging one up will pay you five. Plant them!

Continue a steady cycle of trees to supply a good amount of income. To ensure a prosperous growth, plant seedlings a couple of spaces apart.

The Tree Realms Of Alburga

Don't harm the trees! If you dig one up, accident or not, you permanently lose a life point for the rest of the game. If you're caring enough to bring twenty-five new trees to the forest, Jaia, a tree spirit, will endow you with the rather handy Boots Of Boogie, which would otherwise cost you 300 crowns. You can now speed about the terrain at high speed!



The Field Swamp Of Buuzal

Swamp Hordlings thrive in the murky waters, so be sure to position knights and archers on solid land, so that wading Hordlings don't attack them from underneath.

Whilst in the building phase of the game, keep an eye out for any frogs hopping about the screen. If they go under the swampy water, quickly move to the spot and dig. You'll have a 30% chance of retrieving between ten and 500 crowns.

At the later years of the scenario, two rock formations will form in different sections of the land. The formations will resemble arrows, and the invisible intersection they cross will be the location of the Flute, which can be used to lure Hordlings. Just dig at the cross point and save yourself the 500 crowns the Flute would've cost at the shop!

The Kar-Nyar Desert

Desert Hordlings are scrawny and long horned, and can burrow through the sand. Don't place knights and archers on the sand unless you want the ugly Hordlings to gulp them down.

As the years go by, you'll notice a few strange items, such as Green Meat, Purple Nuts and Blue Fruit. You'll also see a Green Vine or Bamboo Shoot. Dig a moat to the vine and it will sprout into a fruitful tree. Wimbli will introduce himself and ask for some food. Drop the three new-found items for him to eat, and in return, Wimbli will give you his Trident, a super powerful and thoroughly desirable weapon.

The Frozen Wastelands Of Vesh

Bombs, Rosco and the Super Scorcher will not harm the Snow Hordlings. Use your sword to knock oncoming snowballs thrown by them, but if they start rolling up a big snowball, steer clear.

To retain fertile land and keep the village growing, drop bombs on the snow to blow away clear spaces. You can also place cows on the snow to cultivate the land, or you can expand the waterways during the summer, making the land close to the water thaw.

With seven years of taxes to pay up, so make sure you get enough income generating quickly. □ **cd/mcw**

3DO magazine

Theme Park

The Ultimate Guide to the Ultimate Parklife

This skilful blend of whimsical rides and hard headed business has proved a big hit on 3DO. Yet despite a 92-page manual, getting to grips with the finer details can still prove tricky. Thankfully Bullfrog's Alex Trowers is on hand with the true insider's hints and tips.

The following is a short list of the most basic and fundamental hints and tips to playing *Theme Park*. As you become a more advanced player you will begin to develop your own style and method of play along with a few sure-fire strategies for creating the ultimate park. Everyone has different preferences and so everyone develops varied techniques for dealing with the problems that they encounter.

Getting Started

My first piece of advice is aimed at those who are new to the game and those who have dabbled occasionally without much success.

•The Tutorial is there to aid the first time player. It introduces the basic elements of paths, queues, rides and shops gradually before dropping you into the game with (hopefully) a fully functional Theme Park. The result of the tutorial park is actually a very competent place to start expanding your empire.

Basic Advice

The little people are very fickle in that they are not easily pleased yet the smallest thing will make them unhappy very quickly. To this end you must always listen to what they tell you. Keep an eye on the thought bubbles that appear above each little person's head and react accordingly. If several people get hungry in the same area you should consider building a food stall of some description nearby. Likewise if several people are upset about the cost or prizes of a stall then you should either lower the price or raise the prize.

Don't try and build the most mammoth of parks on your first go. Start to build up from a small but well maintained base. That way you won't suddenly find yourself out of your depth with everything going wrong at once; it will happen gradually. Don't be afraid to remove rides that are placed incorrectly. It is far better to lose the money for buying this one ride than to distract your valuable Mechanics from repairing your star attraction so that it blows up with people on it (Yeah!! Great!! Burn baby, burn!– a Syndicate player.)

Theme Park
Published By: **Electronic Arts**
Price: **£44.99**
Phone: **01753 549442**

Rides

The park with the most rides tends to make the most money. More rides means more punters and more punters means more money which, as we all know, makes the world go round, allows you to research better stuff and subsidises shopping trips by the wife.

The little people tend to prefer a large variety of rides as opposed to loads of identical ones. This doesn't mean that you should only have one of each ride in the park, you should just choose a different ride over an existing one.

As rides get older so they don't last as long as they should before needing repair. When this starts to happen, you should consider selling the ride on and replacing it with an upgraded one. This will put less strain on your Mechanics and generally make everyone happier.

Shops & Stalls

One of the greatest sources of income can be achieved with a well placed shop or stall. They provide welcome instant cash returns and also serve to keep the little people happy. They do have two drawbacks however.

Litter is the major problem as nobody likes a messy park. If there is too much litter then the little people will start to stay away from the park and you certainly won't win many awards at the end of the year. Certain shops such as the Coffee Shop have litter bins inside and so take care of their own litter although they are not quite as effective as Pokey Cola's for quenching thirst. Whenever you buy a shop that produces litter you must make sure that you have sufficient Handymen to combat the litter problem.

The other main problem is that of keeping them well stocked. A shop that has run out of stock is no use to anyone. You should always keep an eye on your shops to ensure that they have sufficient stocks to last and if they haven't you should order some more immediately. Try to learn how often you need to restock certain shops and get into some form of rhythm so that you don't have to keep looking around the map at all of your shops. If the Advisor tells you that a certain shop is running low

and you haven't already sent off an order for that shop then you should immediately order some more to minimise the amount of time that the shop is closed. If you are playing in Sandbox mode then you don't have to worry about this.

Stalls can be a very lucrative method of gaining some needed cash. They can also upset little people who feel that they are being conned in some way. Try to match the cost of each game with the chance of winning and the prize if they do so. Don't try to fleece the punters too much as they aren't daft and they will soon see through your attempts and stop coming. A small cost and prize coupled with a moderate chance of winning provides a more reliable income than a risky high cost, high prize, lower chance stall.

Stalls have the added bonus in that they entertain the people (although not as much as rides) and don't produce litter. They are also smaller than rides and so can be slotted in several small places around the park. The little people tend not to have a go at the same type of stall so, as with rides, variety is the key. Of course to have this variety you must research it...

Features

Features such as trees, fences and lakes should never be underestimated. A featureless park is a bland one and is unlikely to win any awards. Features also impress the little people who are new to the park as well as making it look nice on the screen. In addition it is a lot more exciting to scream around on a roller coaster that dives and twists through a dense forest, narrowly missing the trees.

Staff

The amount and types of staff that you have employed at any one time can make or break your park. As soon as you start placing Shops that leave litter you should start employing a Handyman. Likewise as soon as your first ride starts to break down you should employ a

Mechanic. Entertainers are very good especially in the times when most of your rides are being repaired or it is raining. A slightly more detailed look at all of the staff types follows.

Handymen should be employed the instant litter starts appearing on the ground. Keep an eye on any new handymen that you employ as they might start getting confused by the layout of your paths and end up missing large areas of the park that need to be cleaned. If this is the case then you may want to control their movements using the waypoint navigation system on their icon bar.

Mechanics should be hired as soon as your first ride starts to show signs of breaking down. They spend half of there life eating sandwiches and so you must keep a watchful eye on them. More often than not a Mechanic will get to a nearby damaged ride before it completely blows up but if there is more than one ride that is in trouble then you should direct the Mechanic to fix one immediately and either shut the other ride down or hire another Mechanic. A single Mechanic can usually maintain three to four rides successfully. This is just a rough guideline as it will vary with the quality of the rides, how often they are used and for how long.

A slightly risky tactic is to slow the speed of a damaged ride right down while the Mechanic is fixing another ride. Hopefully the ride won't blow up in the time it takes for the other ride to be fixed and the Mechanic can then fix the new one. The upside of all of this is that you only have one Mechanic employed and the little people always have at least one ride that they can go on as opposed to having two closed down ones to look at. If it works, it works well. If not then it's disastrous.

Entertainers should be placed near queues that have a particularly long wait time to ease the stress caused by waiting to get on the ride. In addition, at least one Entertainer should be placed somewhere near the park entrance. This will allow him to hand out umbrellas to people entering the park if it starts to rain.

Guards only need to be hired if Thugs start appearing in the park. You will notice the Thugs when you start seeing beaten up Entertainers and rides start breaking down a lot faster than normal. When Thugs do appear you must deal with them immediately. Hire plenty of Guards and try to move your Entertainers away from trouble areas. Guards will only escort Thugs out of the park if they see them doing something nasty like kicking in an Entertainer or breaking a ride so you may have to move the Guards around quite a bit.

Park Layout

When designing your park always try to think about what the little people will want at any one time and place things accordingly. Place a Balloon Shop right near the entrance so that the people part with their money while they are still happy. This will put them in a good mood for the rest of their stay unless something bad happens.

People get enjoyment out of going on rides and winning on stalls so try to cut down the amount of time that they spend walking between one attraction and the next. One method of doing this is to have a straight path with rides coming off either side of it. Each ride is butted up against the side of the path with the entrance around the back and the exit leading back onto the main path. A short queue should link the path to the entrance. Try to stagger the rides on either side so that anyone leaving one ride is pointed straight at the queue entrance to the next one. In this method the little people will zig zag between the rides and the amount of time they spend just walking and not being on a ride is minimal.

The major disadvantage with this method is that it doesn't leave much room for decorative features which make the park look nice and this may put some people off.

If you start making a complex path system with rides and stalls all over the place then you will have to place signposts down so that people know where they are heading. If a person comes across a sign pointing towards a ride that they quite want to visit then they will feel happier about walking towards it as opposed to just wandering around aimlessly. Also, signposts that point towards the exit allow annoyed people to leave quicker and not wander around for hours getting more upset. Unhappy people tend not to go on rides or buy things from shops and so just clutter up the park and reduce the average of the happy people in the park. As a result of this, your reputation and popularity suffer somewhat so they are best off out of the park and out of your hair.

Another method of park design is the one way method. The park is organised in such a way that the people have no choice but to walk around the park in an organised and orderly manner. This has advantages in that you should be able to work out exactly what any person will be requiring at any one time and be ready for it. In addition, the need for signposts is greatly reduced as there are less junctions for people to start worrying about. The problem arises when too many people enter the park. Queues fill up and so people are unable to get a go on all of the rides. Due to the one way structure of the park, they are unable to return to rides that they may have missed so they are not getting the full enjoyment factor out of your park.

Awards

At the end of each year you will be presented with various charts on how well you are doing. in addition there are also several awards that get handed out if you happen to be doing particularly well in certain areas of your park. These awards are great things to aim at as they not only improve your reputation but add a substantial sum of money to your bank account. They are also a measure of how well you are doing in relation to your opponents. If you are constantly winning the 'Good Technology' award then you must be more advanced than all of your competitors.

Keep your park running smoothly and you should pick up a couple of neat awards. If a ride blows up then it is unlikely that you will win the 'Ride Safety' award and since there is no 'Most People Maimed Or Seriously Injured' award then you could be losing out.

If you concentrate on winning a single award at a time then the money that you gain from this will enable you to do better at winning the others.

General Tips

•Open your park immediately on starting the game so that one or two customers can appear even if most stay away.
•Slow the game speed down when designing the park. This will allow you more time to place rides and give you a small amount of lee-way when playing the game.
•New rides are very important and you should always have something in research for them. This will aid you in gaining the 'Most Advanced' park award.
•When positioning rides allow for the fact that you may wish to move the entrances and exits.
•Buy up your own shares, not only to prevent yourself from being bought out but if your park does well, the value increases and can be used as extra cash later.
•Whenever you add a new ride to the park you should immediately increase your ticket price. The more rides you have, the more you can charge.
•Try to buy new rides as they become available.
•If you notice a large amount of litter building up then it may be a good time to increase the price of your food stalls. Don't forget to clean it all up afterwards however.
•Try to ensure that the queue lengths are long enough to support all of the people who may want to go on the ride. People won't join a full queue and so they will miss out on the ride.
•Make spare Handymen work exclusively outside shops.
•If you have more than one of the same type of ride you should try to position them quite far apart.
•Always have stock for your shops on order. You can always delay its arrival by re-ordering.
•Never leave your park unattended as there is always something you could be doing. This is especially true of the larger parks as they are harder to maintain.
•Large capacity rides need larger queuing areas as they take more people to fill up.
•To begin with, certainly try to have at least one of every ride in your park. □ **at**

3DO magazine

Total Eclipse

The ultimate guide to the ultimate sci-fi blaster

Presented with pride, a brilliant level select, below, is a Godsend for many readers who've rung us over the months, plus some exclusive tips and level guides from the guys at Crystal Dynamics themselves on the total immersion of *Total Eclipse*...

On flat areas during the game, set your ship on a 'full' spectrum firing range. Set the FireWing at a particular altitude, so that you can take long sweeps from side to side, flying high enough to avoid any terrain below. Fire in a constant forward direction, rather a scattered spray of shots, caused by dipping and diving throughout the landscape.

•When gunning for a target in the distance, line up on the same altitude level and start firing. Pretty obvious, maybe, but shift slightly from side to side as you fire, so that you're both avoiding incoming shots and swerving your shots onto the enemy.

•Plasma bombs are invaluable life savers when everything's looking bleak (save them!) but they won't kill bosses. Remember, wait 'till the screen is full, then plasma them, and watch your shield strength power up to maximum. If you've got three bombs and you see a fourth to be collected, use one and collect the fourth.

•A more thoughtful, slower pace is advisable, to give you time to choose power-ups and plan for upcoming enemies.

•Take advantage of the constant 1-UP positions. In some areas, two extra lives means you can collect, crash, but keep gaining one life (above the one you've lost). Cheating perhaps, but forgivable.

•Enemies are better strafing a horizontally moving target than a vertically dodging one. Moving up and down to avoid shots makes the enemy change course, slowly, and is therefore a much better defence strategy.

Tunnels

Make small movements, tapping the pad. Wall contact is very damaging, and lightness of touch is essential.

•Although annihilation of everything in the game is recommended, it's pretty much essential in the tunnels, if your shield strength is to remain full.

•The bronze security gate seals at a very slow pace. Don't rush through, you'll only loose control and bounce off the gate, just use your shots as a guide to a clear path. If your shots go through the gate okay, so will you. The cyber gates (that close diagonally) close quicker than the bronze ones, so accelerate when you see one. If it shuts before you reach it, about half your shield energy will be lost.

•The green beams of light that cross the tunnels path increase your ships speed is you pass through them, sometimes propelling you through a wave of enemy shots. Other times, it just lets you into narrow halls. Hold down the deceleration button when passing one to quickly slow your speed down.

•Red beams slow you down, but hold down accelerate to bypass the effect.

•Blue beams damage your ship, so avoid at all costs.

The Horde
Published By: **Crystal Dynamics**
Price: **£39.99**
Phone: **0171 9730011**

Planet 1: Aqueous Major Round 4 (1-4)
Boss: Poseidon

For a first boss, this vessel is tough. Its overhead phaser fires a purple pulse shot, so keep your ship moving in a circular motion to avoid these shots. Land pods are abundant on the ground, so blast them to gain shield energy. When the Boss starts to unload wave bombs, make long left to right sweeps with your ship, leading the bombs to detonate without damaging you. When it closes in, stay at point blank firing range and blast. When it zooms in, it doesn't launch any weapons (and doesn't get close enough to hit you).

Planet 2: Magma Prime Round 8 (2-4)
Boss: Vulcano

To defeat the mountain top you'll need to blast out both eyes (one at a time is best). You must wait until they're red before you shoot them, but before they change, waves of yellow shots will spread out from its mouth. Wait for them to come at you, then swerve left or right. If your shield strength drops, swing to the far left or right and destroy the single gun turrets and land pods. The Stellar Guard weapon is great against Vulcano, so collect it!

Planet 3: Solarius Centuria 12 (3-4)
Boss: Conundrum

Conundrum's characteristics are similar to those of Poseidon, except for the detaching weapon sections that circle in front of the boss, firing like crazy. After picking the weapon of your choice, slide to the right and hover just above the small ledge, so your shots can destroy the land pod. This is a good altitude to keep your ship, and if you're good, you can beat the boss by sliding left to right, without having to climb and dive. When the boss does split, stay in one spot for a second to fake him, before dodging and retaliating.

Planet 4: Polaris 5 Round 16 (4-4)
Boss: Cobra

Equipped with multiple weapons, Cobra is a smaller target than previous bosses. The rockets that fire from its side silos will miss you if the boss isn't moving, spreading to the left and right, but will probably connect if the ship begins sweeping. When the rotor blade action begins, climb and dive to steer clear, remembering that land pods are rare.

In round 3, there's a Graveyard, with many different power-ups, reached thus: At the start of round three, there's a three-way branch, go left then proceed through the following branches right, right, left, right, left and finally right. Keep a high altitude (the tunnel's raised) and enter the tractor beam to a tunnel. The first tunnel will be full of enemies as well as power-ups, but when you exit you'll be taken to the graveyard, which has numerous tunnels. All take you back to the start, except the last one which throws you into the next round.

Planet 5: Sun Dagger Round 20 (5-4)
Boss: Mother

In round two, tunnels are set up to place you back in different points of the terrain, a section that easily becomes frustrating. Here's an easy guide to the finish.

From the first terrain, you'll want to fly to the end of the area, and into the second tractor beam. When you come out of the tunnel and into the next area, a tractor beam will be in the centre of the terrain. Pass it and continue flying until the path splits. When it does, follow the path left. The next time it splits, take a right into the tractor beam. Now you'll wind up in the last area. Stay along the left lining of the terrain and you'll lead yourself to the finish.

To reach the boss you need to pilot through a trench of dead ends and hostile enemies. Plasma bombs are needed for the boss, which is big and relatively easy to hit. Land pods are hidden behind small towering walls. After you beat the boss, you'll have to enter one last tractor beam. Inside, you'll spiral through a long tunnel, with no enemies, just spheres. Bounce through and it's game over.

LEVEL SELECT

At the Start/Options screen, highlight the Quit/Previews menu. Hold down the X button and tap B, L(eft) then A. Let go of the X button, then two more times tap in B, L, A. At the last press of A you'll hear a tone and a Round Select screen will appear in the small picture box.

99 LIVES!

Start the game, pause and go to the option screen. Rotate to Resume Game over the picture in the right. Press B, A, C, A, B, A, L and press L and R simultaneously, then X, X. A skull will appear. Press START and a big skull will fill the screen. Press A, A, B, B, C, C, L, L, R, R, START. Return to game with 99 lives. □ **cd/mcw**

3DO magazine

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May I say that the first issue of **3DO Magazine** was an excellent read which I thoroughly enjoyed. As someone who considers himself a serious gamesplayer, I would hope that you could take my letter seriously, being in an excellent position to answer some questions about the 3DO's future. Now that the Saturn and, more importantly, the PlayStation have been launched in Japan to mass acclaim, how do you think the 3DO can compete against these machines in the long run? The marketing might of Sega and Sony is frightening and the odds don't look that good to me. Is the 3DO as good (better, worse)? And what's the deal with the M2? Three possibilities about the M2 upgrade come to my mind;

1) Trip and the gang were caught on the hop. The PlayStation and Saturn really are as good as the rumours and the add-on is just an attempt to stay ahead.

2) It's to kick shit out of the Ultra 64 Nintendo monster.

3) It's to basically turn the 3DO into a PC (no bad thing).

I'll leave it to you to judge the merit of the hype.

Either way I'm still angry that the PlayStation and Saturn will sell for about £260 and £300 respectively, which is a damn sight better than £400 for the 3DO... Another thing that worries me is the software companies. Will the 3DO get the quality games it deserves?

The PlayStation and Saturn have only been available for a short time, yet already have some amazing games out/in production. Even though it's only got one track, *Ridge Racer* is still a masterpiece on the PlayStation and *Virtua Fighter* is a damn fine conversion too.

Will the 3DO get this kind of support from the same companies? At the moment, the 3DO seems to be getting fed a constant diet of FMV type games or crap *Doom* lookalikes, but practically nothing else. Can this machine really handle sprites? Will platform games and shoot-'em-ups be a significant part of the 3DO universe? It's good to know that the machine's selling well in Japan, but I feel that this is down to one thing: *Super Street Fighter II Turbo*. Can the 3DO expect more, super high profile games like this or is it just a one-off? What are the odds of getting some Neo Geo classics, or games from other formats? The 3DO could shame the Jaguar to death by upgrading *Aliens vs. Predator* or improve on PlayStation and Saturn games. What do Namco and Capcom think of the 3DO? Can it cut with the best or will it shuffle along with dodgy software, ten terrible releases for every good one?

I know this letter must seem like one long moan, but when you consider paying £400 for a console and then realising the competitors have better games, it's not a situation I want to experience!

David Frodsham, Merseyside

Well, in the hope serious isn't synonymous with gloomy, I'd like to answer your various points in sections...

Hardware: As anyone who's ever owned a PC will know, a year is an aeon in consumer electronics – the dazzling £1,500 486DX2 of yesteryear is now just £600 and only barely adequate for the new generation of games – it can't, for example, play *Wing Commander 3*, *NASCAR Racing* or *US Navy Fighters* in SVGA mode adequately. Simply by virtue of being a year on from the first 3DO system, the Saturn and PlayStation have some advantages. However, 3DO is unique for a console in that it's designed to be upgraded. M2 is just the first stage in this and should be significantly more powerful than any competing system, including Ultra64.

Pricing: Sure, if you live in Japan the PlayStation and Saturn are a bargain, but then again so are most consumer electronics including 3DO. When products come to Europe, the products must be converted to a different TV system, shipped half way across the world and pay significant import duties.

Currently, most people expect the UK PlayStation at around £350 with the Saturn being around £400. And when they do arrive this autumn, it's expected 3DO will have dropped in price. Again, 3DO's emphasis on its Operating System makes it easy to change the hardware, driving down costs while retaining compatibility. The Saturn, by contrast, has over a dozen processors and to produce games like *Virtua Fighting* requires software written in machine code tailored to its twin RISC chips. As a consequence, Sega of America regard Saturn as a high-end multimedia machine and demanded the 32X as a mass market machine.

Games: As far as I'm aware, the Saturn has just one good game – *Virtua Fighting* – while the PlayStation has *Toshinden* and *Ridge Racer*. The rest of the games have been quite dire and, as with 3DO, it'll take time for a good library of games to appear. So far, I don't see how anyone can deny 3DO is way out in front with a much wider range of games and plenty of classics such as *Road Rash*, *Theme Park*, *FIFA* and *Need For Speed* which offer depth as well as flashy graphics.

Overall, I admit 3DO is going to face tough competition eventually, but PlayStation and Saturn aren't due until September at the earliest. That's quite a few months away and by the start of 1996 M2 should be on the scene to really shake things up. As for here and now, 3DO is the only system on which you can get English language games and, from what we see, there's some real corkers on the way.

First of all let me congratulate you on the fabulous inaugural issue of **3DO Magazine**. No, I don't just want to congratulate you, I want to rave about the magazine. I read it from cover to cover and loved it. Every customer that I spoke to also loved it. It's good reading, the reviews are substantive and you're right in the heart of the leading market for advanced game systems. A great system, great software and now a great magazine. It should be a great year for 3DO customers in the UK. I look forward to reading the next issue.

With all that said, there were one or two reviews with which I disagreed. Fair enough. There was one in particular that I felt did not do justice to a really interesting game, so I'd like to talk about it. It's been a top-seller in Japan and the US: *Way Of The Warrior*. In the States, there were a number of divergent reviews on *WOTW*, some quite negative, some quite positive, nobody in the middle. People seemed to love or hate it. For a while, *WOTW* became a big debate with Electronic Gaming Monthly, Electronic Entertainment and Die Hard Game Fan, each staking out a position and arguing about its playability. For instance, Die Hard Game Fan wrote: "You may have heard elsewhere that *WOTW* isn't that great. WRONG! Sorry. Wrong answer... Get a clue... If you and your 3DO have been waiting for that first, carnage filled digitised fighter, you should both do a little jig on the coffee table. *Way Of The Warrior* is here, and it's the best of the category so far. Naughty Dog have somehow captured the spirit of *Mortal Kombat* whilst adding a sense of comic relief and better, longer and more balanced rounds... Graphics... Better than *MK*. Music... Much better. Characters... The coolest. Buy this game." Overall, *WOTW* has sold great in the US, so when it becomes available here, I think it'll be a big hit. The biggest drawback to the game is that so many people are so deeply invested in *Street Fighter*, *Mortal Kombat* or *Samurai* that they somehow resent a differently styled game with a whole different set of moves to learn. In any case, check it out.

John Edelson, Director Sales & Marketing, 3DO Europe Ltd, Twickenham.

Your quotes from other magazines certainly illustrate the vast divergence of opinion on this game, John, and we stick by our original review. Still, by the time this

issue appears the PAL version will be out and about (the NTSC one being incompatible) and hopefully we can get some proper reader reaction. And for all the controversy, no-one's denying it's a fun release and an extraordinary first game. But since the majority of the team felt *WOTW* lacked the essential playability and addictivness of *SSFII Turbo*, you can hardly blame us for expressing that view. Personally, I feel *WOTW* is a rather cynical, glossy 'experience' that seeks to disguise its relative simplicity with sheer force of personality. There are some stunning visuals and great graphic design in *WOTW*, but it doesn't offer an experience anything like as enjoyable as the Capcom classic. But then again I've never been a fan of *Mortal Kombat* either and *WOTW* is simply an *Mortal Kombat* clone.

On the subject of journalists being prejudiced against rivals to established favourites, I'd argue too often the reverse is true. Newer, hyped titles are almost invariably over rated, and it's only with hindsight that most games get put in their place. 3DO *Rise Of The Robots*, for example, is undoubtedly the best version yet but we were probably overly generous there.

Defence over, we'd like to say thanks for the huge vote of confidence (and all your help with that difficult first issue... and second) and ask for comments from other readers who've joined the American fans of *WOTW*. By the time this issue is out, the PAL version should finally be on the shelves so we can get a proper debate going.

Well, what can I say but one word, brilliant. I now subscribe to **3DO Magazine**, and as a 3DO owner there is a question I'd like to ask. Will virtual reality ever become reality for 3DO owners and if so, how much will it cost?
Nigel John Roberts, Telford

The original launch press kit for the 3DO outlined its potential for add-ons such as memory card storage, hardware upgrades and, of course, 3D glasses. Since then the latter hasn't been mentioned much, although there's a host of PC VR sets on the way some of which, notably the VictorMaxx, have 3DO versions planned.

Until recently, I was a dedicated PC games player, but the constant requirement for hardware upgrade makes this an expensive hobby. My problem was that there was no alternative hardware platform that would provide the graphics and entertainment quality that I require.

That is until the advent of 3DO, initial reports indicating it was exactly what I was looking for. I began to research this possibility but the only source of information was multi-format magazines... Still woefully ill-informed, I started visiting electronics stores and found them to be less informed than I. Eventually I found one store assistant who actually knew something and was perfectly happy to demonstrate it. I left the store with a 3DO and have been hooked ever since. The only bone of contention was the lack of information about the unit, until I heard talk of a 3DO magazine, which I started looking out for...

The first issue was excellent and the standard has been maintained with the second. The existence of a 3DO dedicated magazine saves me from the tedium of continually searching through multi-format magazines for small scraps of information. The main problem is that there is simply not enough of it!

I find your reviews well written, although in some cases I have felt that more information was required. I think that your reviews would benefit from a summary box giving an overall score and also grading components of the software such as presentation, control interface, game quality and recommended age range. You currently state the number of save game slots used, but it would also be helpful if you stated the percentage NVRAM used per save and the filename(s). On the subject of save game space, 32K is rather limited. I recall a reference to additional save game slots on an extension package, any further news on this?

In summary, I would say that the purchase of a 3DO has been money well spent and has generated a great deal of interest amongst my friends and colleagues alike. It has something to appeal for everyone and negates the necessity for compromise.
William McCarthy, Nuneaton

The size of the magazine is dictated by economics and the newness of the 3DO and the (relatively) small user base makes a larger magazine unrealistic at the moment. However, as the user base increases in size so will the magazine. After all, before Xmas we expected to publish the magazine only every four months and now we're bi-monthly!

I appreciate your opinion on classifying information such as age group, interface etc. in a separate box, but all this information is contained in the reviews themselves. 3DO Magazine is an adult-oriented magazine which is intended to be read, not merely scanned and we believe having huge summary boxes would be both a distraction and falsely simplistic distortion of our opinions.

On the subject of NVRAM, we agree more information could be useful although the variable nature of some game's save data and preproduction review copies of games complicate matters. It's certainly something we're looking into and could change next issue, although, hopefully, the NVRAM expansion units will soon render it redundant. We've heard rumours these should be available in Japan soon and hope to have one in for review soon.

Congratulations on your excellent mag, I have just bought my 3DO and I found just about everything I wanted to know in **3DO Magazine**. It was good news to hear that most, if not all of your future mags, will have cover CDs.

Now, here are my questions, technical I'm afraid.

1) I heard the US 3DO has an internal fan, but the UK 3DO doesn't. Why? My 3DO gets pretty hot in use.

2) Why are there so few 'full-screen' games for the UK 3DO. Most have black borders around the picture.

3) When is the VideoCD adapter coming out in the UK as they are now out in the US?

4) Are there any plans for data discs for *Need For Speed* and a sequel to *Road Rash*?

Finally I would just like to say that the 3DO is ace. I've owned Amigas and PCs, but the 3DO blows them all away. It easily matches the visuals of other 'supercon-soles' and when 'M2' arrives – burn rubber baby!
Robert Donald, Edinburgh.

1) Fortunately for everyone's appreciation of the 3DO system's surround sound capabilities, the 3DO chipset doesn't require a fan and none of the various different versions have ever included one. Like all electronic equipment however, it's definitely a good idea to make sure it's located in a well ventilated area.
2) 'Letterboxing' of PAL versions shows the American origin of most current releases. As the PAL market expands expect more games to be properly recoded or even come in dual versions (see 3DO World).
3) GoldStar and Panasonic both plan to bring over their VideoCD upgrades fairly soon, although the latter may wait for new control software. No firm dates as yet though. For more on VideoCD, see News.
4) Both ideas are under active consideration, check out this month's EA Canada feature for more info.

First of all let me congratulate you and thank you for two excellent issues of your magazine. Words desert me when I describe my feelings for your piece of art. Anyway, enough crawling. I have a few questions which perhaps you could help with.

1) Why are there no plans for a UK mouse to be released (according to Panasonic) when there are a few games like *World Cup Golf* which use it?

2) Will we see a 3DO modem in the near future, and are there any games planned which use it?

3) Why do the 3DO functions not come to Belfast?

4) I must agree with your *Return Fire* review but also add that you didn't mention the superb music which really adds to the game.

5) Do companies realise a lot of their UK sales disappear into the hands of importers because of their slowness releasing official titles. I had *Alone In The Dark* in November, and even then it was second hand, whereas the official version didn't arrive until late January.

6) Has anyone seen a Pansonic ad for 3DO since September? I haven't.

7) Why are there only three shops in the whole of N. Ireland for 3DO software, forcing me to use mail order.

8) Is anyone working on *NBA Jam*?

In closing, may I just reiterate what a brilliant job you have done with the magazine and I will be subscribing as soon as funds allow.
Darren Seaton, Belfast

1) The mouse may yet make it across the Pond, expect more news soon!
2) There are plans, but nothing is imminent (see Bob Faber interview and ADI profile).
3) The next batch of functions are currently being planned and 3DO hope to visit N. Ireland and Eire too.
4) You're right, the classical music is fantastic and there's a great intro too.
5) Yes and they're trying to change.
6) Good question.
7) There's obviously an opportunity there for someone industrious.
8) No. But we've seen Crystal Dynamics' basketball game and doubt anyone will be bothered about *NBA Jam* when that arrives. ☐ mcw/ssw

3DO magazine

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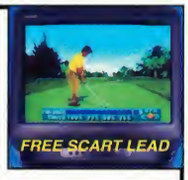

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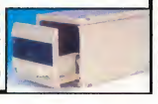

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Win a GOLDSTAR 3DO SYSTEM & Immercenary

To celebrate the release of the weird and wonderful 3D cyber-adventure *Immercenary*, EA have provided **3DO Magazine** with yet another fantastic competition.

Answer the three questions below and one lucky winner will receive not just their own brand new copy of the game, but a GoldStar 3DO system to play it on too! And there's more. A further nine lucky winners will receive a copy of the game. Now isn't that worth putting your thinking cap on for?

The Questions

1. How many levels are there in *Immercenary*?
(a) *25*
(b) *50*
(c) *250*

2. What's the name of the insane, but incredibly intelligent computer in *Immercenary*?
(a) *Perfect1*.
(b) *Centralis*.
(c) *Dave W*.

Answers on a postcard or the back of a sealed envelope to:
3DO Magazine, *Immercenary* Competition, Paragon Publishing, 124 Old Christchurch Road, Bournemouth BH1 1NF.

•Closing date is **3:6:95** □

3DO magazine

Software Directory

Every official release reviewed and rated, from 3DO Magazine one and two.

ALONE IN THE DARK
Infogrames, £39.99
The game that made Infogrames' name, *Alone In The Dark* shattered preconceptions about what PC gaming was about when it was released in the winter of 1993. Multiple camera angles, haunting polygon graphics and a Voodoo inspired storyline made it the most intimate and atmospheric adventure of the time. It still looks amazing even now, and is well worth a look – especially if you're a fan of Lovecraft inspired chillers.
issue 1, Rating: ★★★★

ANOTHER WORLD
Interplay, £39.99
Originally an Amiga game, *Another World* was a welcome twist on the platform genre. Using rotoscoped sprites and intimate camera angles it achieved a cinematic gloss for the platform genre – quite an achievement at the 16bit time. The 3DO system's version doesn't tamper with the game's near perfect fundamentals, but adds 256 colours to bring the game.
issue 1, Rating: ★★★

BATTLE CHESS
Krisalis, £39.99
All 3D chessboards, bar none, are fundamentally flawed in that a piece closest to the screen will obscure those pieces behind it. *Battle Chess* doesn't prove to be an exception to the rule, and the visual-candy isn't sweet enough to make the extra squinting that's required worthwhile. To its credit the 32-bit RISC chip of the 3DO system powerhouses a V8 chess engine and the game incorporates a clear and simple 2-D board for the more serious player.
issue 1, Rating: ★★

BURNING SOLDIER
Panasonic, £39.99
A distinctly Japanese game, *Burning Soldier* follows where *Microcosm* and *Novastorm* have been before by transposing interactive sprites onto an uninteractive, pre-rendered backdrop. Naturally that makes for a fairly linear adventure, but one also with in-your-face manga-esque graphics to whet the appetite of any shoot-'em-up fan.
issue 1, Rating: ★★

DEMOLITION MAN
Virgin, £49.99
This is a glorious showcase both for the technical capabilities of the 3DO (great FMV, glorious presentation) and for the sheer clout of videogames to be written in collaboration with the actual making of the movie. Gameplay isn't as innovative as the lavish front end, however, with lightgun, road racer and *Doom* mini games, none impressive individually but melded together to form a playable package that offers a tough challenge. Passwords side-step tedium, and the whole thing improves vastly with a lightgun. A must for fans.
issue 2, Rating: ★★★★

DRAGON'S LAIR
Elite, £39.99
More of a cartoon than a game, Sullivan Bluth's arcade classic wows those who watch the game, but frustrates those who are actually playing it. Gameplay is restricted to pressing the correct button at exactly the right time. This gets *very* tedious. The quality graphics – drawn at the Don Bluth studios – really are amazing though, and can be attributed to the game's success.
issue 1, Rating: ★★

ESCAPE FROM MONSTER MANOR
Electronic Arts, £39.99
The 3DO system's answer to iD's *Wolfenstein/Doom* games shows that the 3DO system is more than capable of the first person 3D perspective arcade game currently causing such a sensation on the PC. In fact, *EFMM* shows that the 3DO system, with its ability to create translucent sprites and gorgeous texture maps, is more than a match for its 15 year old counterpart. Unfortunately, what *EFMM* lacks is iD's design skill, and the pure, unadulterated rush of their *Doom* games, as this is rather dull.
issue 1, Rating: ★★★

FAMILY FEUD
Gametek, £39.99
The American inspiration for Family Fortunes, this suffers from culturally specific questions you're unlikely to know the answers to, a slow, scroll and click response interface, poor, minimally animated digitised graphics and a fundamentally uninteresting format for a computer game. With games like *Twisted* and *Station Invasion* subverting the gameshow genre and using the 3DO as a multimedia machine, capable of a wide range of game styles, *Family Feud* just looks sad and painfully lazy. One for students of the great dysfunctional nation only.
issue 2, Rating: ★

FIFA INTERNATIONAL SOCCER
Electronic Arts, £44.99

The most stylish and visually impressive soccer game there has ever been, Electronic Arts met the huge pre-release hype with a product unusually more than worthy of the attention. From the superb FMV intro, spliced with in-game action scenes hardly distinguishable from real-life, to the multitude of camera angles, slow motion controls and sound FX, *FIFA International* is a game that looks good enough to eat. Purists may argue that gameplay isn't a match for the no frills *Sensible Soccer*, but a six-player game compensates rather well.
issue 1, Rating: ★★★★★

GRIDDERS
The 3DO Company, £39.99
36 levels of torturous puzzling action, *Gridders* is one of the more unusual games to have made its way onto the 3DO system. The aim of the game is to collect gems, secreted within moving blocks. To get the gems out you have to stop the blocks moving – a feat far from simple. Most blocks won't stop when you stand in their way, they'll just crush you. *Gridders* is entertaining for a while but the lack of any real catch means that its pleasures are ephemeral – you'll soon want to move onto a game with a little more substance. A reasonable attempt to create the success of a puzzler like *Tetris*, but ultimately flawed.
issue 1, rating: ★★★

IRON ANGEL OF THE APOCALYPSE
TBA, £TBA
A bizarre, Japanese *Doom* variant, this really titillates with its fantastic FMV intro sequence, only to implode, sadly, with a poorly programmed, dingy exploration game. There are few aliens to blast, the scenery of the apartment building you're exploring is monotonous, with identical retro-fitted rooms conspiring to confuse your navigation, and, most seriously, the scrolling is slow and jerky, with your mechanoid character barley squeezing through doors and passages with his limp, drab pea-shooter. Persevere and you may get engrossed with the sci-fi drama, but repetitive play will alienate most.
issue 2, Rating: ★★

JAMMIT
BMG, £39.99
A lazy conversion by GTE of an ancient MegaDrive one-on-one (or two) basketball game, this is uniquely set in a ghetto, with vandalised walls providing the backdrop to the simplistic action. Despite the general ineptitude of the coding and lame animation, this still has some merits in two-player mode, with the simplistic format providing furiously competitive play, and the selection of basketball variants adds some longevity to the action. Hardly essential, but pretty good fun in short bursts.
issue 2, Rating: ★★★

JOHN MADDEN FOOTBALL
Electronic Arts, £39.99
Inarguably the best American Football game on any format ever. EA's masterpiece merges together incredibly detailed, beautifully animated sprites, with stereo sound, FMV and gameplay made in heaven. *John Madden Football* also comes with a plethora of options allowing the complete beginner and football pro alike the perfect level of competition. Brilliant in one player mode, unmissable in two.

issue 1, Rating: ★★★★★

MEGARACE
Mindscape, £39.99
Developed by French software house, Cryo, *MegaRace* was initially developed for the PC before being updated and uprated for the 3DO system. Using pre-rendered backdrops the scenery is naturally stunning, and the foreground sprites (the

cars) surprisingly realistic. Unfortunately, *MegaRace* suffers from the same affliction that all pre-rendered games do – shallowness of gameplay. It's all too simplistic and repetitive.
issue 1, Rating: ★★★

NIGHT TRAP
Virgin, £39.99
Oh dear. Originally developed for the MegaCD, *Nightrap* is a sad little exploitation title that goes for the adolescent audience by offering the player the chance to view semi-clad girlies running about a besieged house. The FMV is of a high standard – much better than the acting – and presentation is very slick, but this is killer blow is the relative lack of involvement. Our rating says it all.
issue 1, Rating: ★

OFF-WORLD INTERCEPTOR
Crystal Dynamics, £39.99

Off World Interceptor is one of those games that couldn't be done on any other machine, relying on the 3DO system's twin custom engine to generate its glorious backdrops in real time. The graphic engine is, in fact, a variant of the *Total Eclipse* one, only this time it's been used to build a racing game – with a difference. Winning here doesn't mean getting past the finishing line first, but destroying your enemy before he/she destroys you. With lasers, missiles, bombs, etc. at your disposal there's going to be explosions aplenty. Okay in one-player mode (lack of a save game is frustrating), great in two.
issue 1, rating: ★★★★★

OPERATION JUMPGATE
Electronic Arts, £29.99
A five mission expansion disc to *Shock Wave*, this adds much more strategy, tougher missions and vastly improved graphics to the rather shallow original, providing a much meatier game to get involved with. The gorgeous introduction sequence is a masterpiece, and adds immensely to the atmosphere, which is tangibly tense as increasingly evasive opponents swirl around your manoeuvrable craft. After the rather disappointing *Shock Wave*, this arouses enough enthusiasm to welcome a sequel or another expansion disc, especially if it improves at the same rate of acceleration.
issue 2, Rating: ★★★

PATAANK
Crystal Dynamics, £39.99
Instead of the conventional top down view of the pinball table, P.F. Magic actually place the camera behind the pinball. Stick with it and the game begins to make some sort of (weird) sense. Instead of having flippers your 'craft' has a supply of velocity which you must use to guide it around, hitting power-ups and bonuses as you go. Odd, but strangely enjoyable, it's certainly an acquired taste.
issue 1, Rating: ★★★

POWERS KINGDOM
Panasonic, £39.99
A very Japanese RPG which boasts some impressively cinematic effects. There's plenty of combat and it's quite addictive, however over the long term it does suffer from repetitiveness. Not exciting enough to please arcade buffs, and not sophisticated enough to woo RPG addicts, this is an interesting failure.
issue 1, Rating: ★★★

REAL PINBALL
Panasonic, £39.99
More conventional than *Pataank*, *Real Pinball* dispenses with the top-down view of a pinball table, opting instead for the more realistic foreshortened view. Unfortunately, the poorly defined graphics make everything in the distance almost impossible to see. *Real Pinball* is also poorly programmed with the ball moving as though it's surrounded by treacle. Not one of the best games the 3DO system has to offer.
issue 1, Rating: ★

REBEL ASSAULT
Electronic Arts, £44.99
A CD-ROM extravaganza on PC, this demanded the highest quality encoding available to distract from the limited gameplay, but, remarkably, this rush release on 3DO is poorly implemented, with spooled backgrounds frequently breaking up, destroying the atmosphere and polish that are so essential to this weak title. This is very disappointing, especially as the much superior, radically improved (cosmetically) Mac version is on view to highlight the inadequacy of the 3DO adaptation. Star Wars fans will endeavour to soak up the atmosphere and battle through the odd, reasonably enjoyable sections, but the ineptitude of this release is disheartening from the likes of EA and LucasArts.
issue 2, Rating: ★★★

RETURN FIRE
The 3DO Company, £49.99

Silent Software have been meaning to develop this labour of love for ages now, and it's arrived just in time to provide the 3DO with one of the very best two-player games around. The scenario is simple – use your four war machines to investigate each others territory and claim their flag – and predictably, this makes for an engrossing war game that combines elements of *Cannon Fodder* with extraordinary graphics (the 3D zooming and scrolling is stunning) and much meatier action. The polish and playability make this an absorbing solo play as well, with loads of islands to explore and blast your way through, enjoying the versatility of your tank, APV, helicopter and jeep, each of which offer unique gameplay styles and strategical variations. A superb technical achievement married with timeless game design, *Return Fire* is a must for any software collection.
issue 2, Rating: ★★★★★

RISE OF THE ROBOTS
Art Data Interactive, £44.99
Rise Of The Robots was in development for so long that many began to doubt that it would ever arrive. Arrive it did, however, and immediately confounded the sceptics with its glorious graphics and okay-ish gameplay. *Rise Of The Robots* may be no match for Super*Street Fighter 2* in respect of its combat engine (you can't even jump over your opponent!), but its visuals are truly next generation stuff – if you're shallow enough to care about such things...
issue 1, Rating : ★★★★

ROAD RASH
Electronic Arts, £44.99

Another game that could only be done on the 3DO system, EA's *Road Rash* is a glorious insight into things to come. Marrying arcade-style instant addiction with home computer style depth it's also, arguably, the best game released on the 3DO system to date. With over five different types of terrain, a sound track including the likes of Therapy? and SoundGarden, increasingly powerful motorbikes and brilliant FMV this is a 'must have' game.
issue 1, Rating: ★★★★★

SEWER SHARK
Virgin, £39.99
With Blade Runner's FX whiz John Dykstra responsible for directing the game, the cinematic experience of Digital Pictures behind him, *Sewer Shark* was always going to be an FMV-heavy product with a distinctly movie-style look and feel. The gameplay, though limited, isn't actually all that bad with fast, frenetic shoot-'em-up action, but it's just a shame about the cheesy, all-American dialogue and the limitations of a game engine overshadowed by products like *Shock Wave*.
issue 1, Rating: ★★

SHANGHAI TRIPLE THREAT
Activision, £TBA
Activision have enjoyed considerable success with their previous console *Shanghai* titles, due both to the ingenious, simplicity of play itself (match tiles as quickly as possible to clear the table) and the delightful bonus of simultaneous two-player games to up the ante. The lack of enhancements on 3DO is forgivable, given the difficulty of tampering with classic game formats, and the game variations make this a good package.
issue 2, Rating: ★★★

SHOCK WAVE
Electronic Arts, £39.99
Although this features some of the most impressive presentation around (the end-of-the-world-is-nigh scenario is superbly realised), gameplay is rather lacklustre, with simple objectives and overly long, repetitive missions. Few would deny the technical accomplishment achieved, though, and the newly launched data disc, *Operation JumpGate*, certainly provides a much more challenging and enjoyable game. Well worth a look for genre fans.
issue 1, Rating: ★★★

SAMURAI SHODOWN
Crystal Dynamics, £39.99

Samurai Showdown is widely regarded as the best beat-'em-up available on the saturated Neo Geo market. Huge, colourful, brilliantly animated sprites, richly detailed backdrops and twelve very different characters to choose from make the game an immensely rewarding experience. It may not be quite as fast as *SSFIIX*, nor quite so sophisticated, but its bold characters, colours and wide variety of locations put this neck and neck with its better known peer.
issue 1, Rating: ★★★★★

SLAYER
SSI/Lion Entertainment, £39.99
Well known on the PC for their *Ravenloft* series, SSI looks set to make a respectable name for themselves on the 3DO system too. *Slayer* uses a graphic engine similar to that in *Doom*, giving the player a first person perspective to view the action around him. It feels slightly more arcadey than most computer based RPGs – there is, for example, an emphasis on combat – yet there's enough that's typical of the genre to satisfy even traditionalists. A welcome addition to the 3DO system's increasingly diverse back catalogue.
issue 1, Rating: ★★★★

SOCCER KID
Krisalis, £39.99
Soccer Kid is one of the better platform games to have been released into the console world over the last year. One of the main reasons for this is that the eponymous hero is able to do more than just run and jump, but also use his ball to cannon opponents, jump to high up places and so reach otherwise inaccessible areas. These skills allow for more sophisticated gameplay and varied scenarios – which has to be a good thing in this the most tired genre of them all. Great fun.
issue 1, Rating: ★★★

STARBLADE
Panasonic, £49.99
The enormous impact *StarBlade* had at the arcades upon >

> release has, to Namco's credit, been replicated on a smaller scale for its 3DO release, the simply stunning spooled graphics (original polygons or texture mapped) and brilliantly designed enemy craft making *StarBlade* a quite spectacular experience, especially on a huge TV. *StarBlade* has foreground action that blends seamlessly into the eye-popping backgrounds, that compensate for the repetitive nature of play. It's tough, as well, and whilst interest may pall after completion, few will be underawed by this unreal experience.
issue 2, Rating: ★★★★

STAR CONTROL II
Crystal Dynamics, £39.99
Star Control was originally released far before my time in the ascetic days of 8-bit games and its conversion to the 3DO does little to enhance the geriatric look. Sprites are blobby, backgrounds near non-existent – yet that doesn't matter too much. This game is all about gameplay. One player mode is good, the two-player shoot-'em-up action plain fantastic. Once you've popped you just won't be able to stop.
issue 1, Rating: ★★★★

STATION INVASION
The 3DO Company, TBA
Expanding on the successful styles developed in the brilliant *Twisted*, Studio 3DO have created a completely wacky FMV extravaganza, with a TV station over run by kids providing the infrastructure on which several enjoyable puzzle and quiz games are hung. An edutainment product for younger players, this is brilliantly executed, with amusing spoof soaps and TV shows offered as reward for winning points (translated into viewing figures). Excellent fun and not too American for British youngsters.
issue 2, Rating: ★★★

SUPER STREET FIGHTER II X
Panasonic, £60

Capcom's *Street Fighter 2* sold more 16-bit Super Nintendos than any other game. A sophisticated combat engine allowed for moves, countermoves and even counter-counter moves so that mastering the intricacies of the games was near impossible and the 3DO system's version is naturally the most comprehensive conversion of them all being arcade-perfect. This is one of the select group of 'must have' games, absolutely unmissable for any beat-'em-up fan.
issue 1, Rating: ★★★★★

SUPER WING COMMANDER
Electronic Arts, £39.99
Origin, have re-written the original *Wing Commander* game to take account of the 3DO system's impressive hardware, replacing the drab 1940's style in-game sections with state-of-the-art FMV. The in-game graphics are now fully textured mapped and as smooth as only the 3DO system allows. The only thing that has stayed the same is Origin's insistence on a strong narrative to provide a backdrop to the action. Intelligent and action-packed – what more could you ask for, except, perhaps, *Wing Commander III*?
issue 1, Rating: ★★★★

THE HORDE
Crystal Dynamics, £39.99

An inspired idea perfectly translated into binary form, *The Horde* successfully integrates a number of gaming styles into a brilliantly comprehensive package. The object of the game is simple – protect your village from the Hordlings and so allow it to grow and flourish. Achieving that goal is far from simple, however. You'll have to set your traps in the right place, position your Knights and Archers where they're needed – and run about like a mad thing squishing the vile red beasts with your trusty sword. Entertaining and addictive, this is a concept perfectly realised.
issue 1, Rating: ★★★★★

THE INCREDIBLE MACHINE
Sierra, £39.99
A big hit on the PC over a year ago, this is compelling collection of puzzle games, which although criminally un-enhanced for the 3DO, remains as much fun as it ever was. The key to its success, is the way it provides a wide range of objects along with an eventual outcome which you must achieve through manipulating the objects available. A superb learning curve makes play utterly addictive, and the ability to design and build your own puzzles to fox a friend makes this a highly rewarding package if the premise appeals.
issue 2, Rating: ★★★★

THE LOST FILES OF SHERLOCK HOLMES
Electronic Arts, £39.99
The Lost Files Of Sherlock Holmes was one of the first 'multimedia' releases to appear on the PC, its tag of multimedia was acquired simply by virtue of the FMV sections which would pop up in a small window were you to talk to someone, or an event was triggered. The FMV will fail to inspire most, now, leaving the gameplay which is far too linear and slow moving to provide long-lasting appeal.
issue 1, Rating: ★★

THE NEED FOR SPEED
Electronic Arts, £44.99

Screenshots don't do *The Need For Speed* justice for the simple reason that it's not the motionless car sprites that are impressive, but the clever mathematics that govern them. Perhaps for the first time ever in the console world the player is provided with vehicles whose momentum feels eerily real – a fact that makes the crashes so visually authentic and spectacular. There are eight super-cars to race (and trash) including the Porsche 911, Ferrari Testerossa, Dodge Viper and the Honda NSX, plus any of these cars as your race opponent. Driving has never, ever been so fun.
issue 1, Rating: ★★★★★

THEME PARK
Electronic Arts, £34.99

Bullfrog's brilliantly addictive sim game set within the craaazy world of the Theme Park gives the player complete control over a mass of variables, and abandons him there. Each of these variables is intricately linked – put an ice cream vendor too close to a ride, for example, and you'll have kids throwing up everywhere. A compulsive game, this will appeal to 3DO system players who want a little more than just fast, photon spitting sprites from their games. A stunning piece of entertainment.
issue 1, Rating: ★★★★★

TOTAL ECLIPSE
Crystal Dynamics, £39.99
One of the first games to have come out on the 3DO system and also one of the best, Crystal Dynamics' *Total Eclipse* generates imagery in real time on a par with anything in pre-rendered games. *Total Eclipse* allows you real freedom of movement (within a fairly wide corridor) to explore its gorgeously detailed, yet terribly hostile environment. With sublime sound FX and music, 20 levels (including terrifying tunnel sections) a wide array of weapons and brilliantly rendered enemies, this is marred only by an extraordinarily high difficulty setting.
issue 1, Rating: ★★★★

TWISTED
Electronic Arts, £39.99
One of the most innovative and intriguing games for the 3DO system yet, *Twisted* uses the 3DO system's FMV capability to produce the world's first true multimedia gameshow. The basic objective is for you, and up to five friends, to get to the top of a spiralling stair case, tackling mental puzzles and general knowledge tests put in your way. EA have included various difficulty settings so that both the adult and the child can be catered for simultaneously. Bizarre, innovative and good fun.
issue 1, Rating: ★★★

VIRTUOSO
Elite, £44.99
Lambasted on its hyped PC release, this is a rather unwelcome *Doom* rip-off, with poor, digitised sprites failing to convince and dull, unimaginative backgrounds offering no inspiration. This doesn't look like a 3DO game, with even the limited *Demolition Man* 3D section offering infinitely superior visuals and gameplay. The inability to move and shoot at the same time makes *Virtuoso* irritating, and an inadequate 3DO premiere for Elite, who have much better things in the pipeline.
issue 2, Rating: ★

WAIALAE COUNTRY CLUB
Panasonic, £39.99
Despite the obvious lack of courses in *Waialae Country Club*, the game still wins you over with gorgeous digitised graphics, which are much more impressive than US Gold's *World Cup* rival. Gameplay isn't quite so sophisticated though, and whilst novices will be satisfied by this slick, polished sim, serious golfers will be left wanting much more in the way of variety. Considering the space available on a CD, the course deficiency can only be blamed on laziness rather than memory restrictions, a fault that can be levelled at all 3DO system golf software at present.
issue 1, Rating: ★★★★

WAY OF THE WARRIOR
Interplay, £39.99
Whilst the extravagant, boldly digitised characters of *Warrior* immediately inspire excitement, play reveals a relatively poor *Mortal Kombat* clone. A hard rock soundtrack blasts along with the action, and some of the backdrop designs are extraordinary, but play is awkward, controls lack an intuitive feel and close quarter combat's difficult to accomplish. Flawed fun.
issue 1, Rating: ★★★

WORLD CUP GOLF
US Gold, £39.99
This doesn't quite succeed in being the portentous sim to end all golfing sims it wants to be. The digitised graphics are drab and the much vaunted FMV clips of your tee-offs don't really work. However, the degree of control available over the ball is impressive, as are the enormous array of play options and tournament styles. Sadly, a lack of courses cripples this though, and the sluggish nature of play will alienate many.
issue 1, Rating: ★★★★

3D ATLAS
Electronic Arts, TBA
A huge geographical, political and environmental guide to planet earth, this uses excellent stock footage, good 3D graphics routines and brilliantly edited news sequences to entice and seduce, and succeeds very well in creating an excitement for traditionally dull subject matters. A quiz game also lurks within the package, circumnavigation of the world through multiple choice questions providing a useful indication of just how much information you've retained. An excellent edutainment package that should service its target audience well. □
issue 2, Rating: ★★★★

3DO magazine

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Coming Soon

Whilst actual releases are rather thin on the ground this month, as you can see, there's rather a lot of excellent titles just on the horizon, many of which have been previewed this issue. Bait your breath and look forward to the next issue.

AMERICAN LASER GAMES

Madison High
ALG's first title to be released for their new 'Games For Her' division. Content as yet undisclosed. [TBA]

Space Pirates
Join the Star Rangers, travel to the far ends of the universe, meet strange new life forms... and shoot them with your ALG GameGun. [May '95]

Drug Wars
Another GameGun game, this time set in Third World drug producing countries. [June '95]

ANY CHANNEL, INC.

P.O'd
P.O'd is without doubt one of the most exciting games being developed for the 3DO. Looks infinitely more sophisticated than *Doom* with the ability to move up and down via a JetPack, plus engage in hand to hand combat. [Summer]

ART DATA INTERACTIVE

Doom I
The phenomenally successful first-person perspective blaster is upgraded for the 3DO system complete with a brand new episode containing nine levels of new monsters and weaponry. [Spring]

Doom II: Hell On Earth
The current PC mega-hit is bound to be huge on 3DO with added FMV, higher resolution graphics plus new consoles to interact with... [Autumn]

Chess Wars
A *Battle Chess* for the 32-bit generation, this grafts live-action footage onto an advanced chess engine. Scripted by Paul Cooper, the winner of 3 Emmys, and costing so far half a million dollars to produce, this should be stunning. [TBA]

Alien Seed
A real-time generated game that probably won't see the light of day until 1996, primarily because it plans to use the increased processing power of 3DO M2. Should be out of this world. [1996]

CRYSTAL DYNAMICS

Cyber Clash
Heavily armed robots clash in a spectacular 3D arena. [Spring]

Gex
Hype-cute, hyperactive platformer. [April]

Slam 'n Jam
Killer basketball game, this promises to be even better than EA's *NBA Jam*. Caused much excitement at Sega and Sony at this year's CES. [May]

CYCLONE

Captain Quasar
This start-up company's first project is to be published by 3DO themselves, so promises to be something special. A 3D action-fest. [TBA]

DIGITAL PICTURES

Corpse Killer
A Caribbean-set, FMV heavy shoot-'em-up which requires a light-gun for best results. [TBA]

Supreme Warrior: Ying Heung
A bizarre FMV fighting game. [TBA]

DOMARK

Flying Nightmares
State-of-the-art sim based around the Harrier jumpjet. [April]

ELECTRONIC ARTS

PGA Tour Golf
Likely to be the very best golf game there has ever been (honest!), despite the stiff competition from US Gold and T&E Soft. [Soon]

Syndicate
A subtly re-worked version of the PC version, *Syndicate* should be a release that everyone wants. Hugely atmospheric and entertaining, it'll stretch both your mind and your trigger finger. Ballistically huge. [April]

Space Hulk
A raved over shoot-'em-up cum strategy hybrid based on the famous board game is brilliantly upgraded for the 3DO system. [March]

Wing Commander 3
The most expensive video game ever made with stunningly smooth FMV, and dazzling 3D in-game action. Stars Mark 'Luke Skywalker' Hamill. [April]

ELITE

Power Slide
A 3D rallying game with the emphasis on realism. [June]

Dirt Racer
Elite's attempt at an Off-The-Road race game. [April]

GAMETEK

Quarantine
A *Doom*-style game on wheels, shooting and running over zillions of enemies. [Soon]

Hell
A cyberpunk adventure starring none other than Dennis Hopper as Mr Beautiful. Grace Jones co-stars, along with femme fatale, Stephanie Seymore. A sure-fire hit? [April]

INFOGRAMES

Alone In The Dark 2
More of the same superb stuff, only bigger and even better. [1996]

Alone In The Dark 3
The final installment. This time set in the Wild West (in a ghost town no less). [1996]

INTERPLAY

Kingdoms
400Mb of FMV is brilliantly integrated

into a classic adventure. Sequels are already being planned, as is a coin-op version. [TBA]

Cyberia
A Silicon Graphic pre-rendered shoot'em up in the *StarBlade* mould. Looks stunning. [TBA]

Clay Fighters
A brilliantly quirky fighting game using the highly distinctive graphic technique, Claymation. An awesomely big release. [TBA]

KIRIN ENTERTAINMENT

The Perfect General
The popular PC strategy game reworked for the 3DO with the addition of 3D rendered sequences and stereo sound. [May]

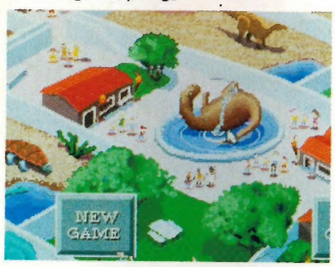
The Grandest Fleet
Another PC classic also upgraded for the 3DO [August].

KONAMI

Policenauts
Essentially a port of the PC Engine game, *Policenauts* is in an epic Manga-style adventure containing several action sequences requiring nifty sharp-shooting. The English version will probably cut the gore prevalent in the no-holds-barred Japanese version. Shame. [Spring]

MECC

DynoPark Tycoon
A variation on the *Theme Park* concept with dinosaurs instead of rollercoasters to manage. [Spring]



MAGNET STUDIOS

Icebreaker
A sci-fi action-strategy game. [TBA]

MINDSCAPE

A. Maze
A stunning first-person perspective SF sports game for up to eight players. [TBA]

Dragon Lore
A mythological adventure with stunning, pre-rendered graphics from Cryo. [August]

Warriors
A 3D fighting game which, using Atried's own 3D Bio-Motion system, is claimed to the most realistic yet. [TBA]

Panzer General
Superb strategy game from SSI (Strategic Studies Inc). Raved about on the PC, if you like strategy games, you'll love this. [May]

PANASONIC

Seal of the Pharaoh
Intriguing Japanese, first-person perspective RPG recently re-dubbed for the American market. [TBA]

Tetsujin
Doom-style 3D blaster. [Soon]

BIOS Fear
An ecologically minded strategy game with the player in charge of preserving Earth's last resources. [Summer]

Fun 'n' Games
An odd-ball compilation of classics, allegedly. [Spring]

The Daedaleus Encounter
Tia Carrere stars in this gorgeous pre-generated graphic adventure complete with ingenious, fiendish puzzles. [Spring]

Wicked 18
Panasonic's slick golf engine gets reused for another round of 18. [Spring]

RAGE/COCONUTS

3DO Striker
The incredibly popular, super fast Amiga game gets upgraded for the 3DO system with *FIFA*-style graphics and classic gameplay intact. [April]

RENEGADE

Several titles are under active consideration for conversion, but as yet nothing can be announced. *Speedball II* heads our most wanted list!

ROCKET SCIENCE

Loadstar: The Legend of Tully Bodine
Rocket Science's debut title is an FMV special which has the player on lunar rails as he delivers contraband. [TBA]

Cadillacs and Dinosaurs
Another into-the-screen FMV blaster, only this time you're at the wheel of a Cadillac, blasting your way through a dinosaur infested rainforest. Based on the Mark Schultz graphic novel. [TBA]

RUNANDGUN!, INC

Duellin' Fireman
A spectacular looking 50:50 mix of arcade action and interactive movie It's described as an action adventure comedy with plenty of energy, and set in weird, mutated environment. [Summer]

SIERRA

An early 3DO backer with the disappointing *Draxon's Revenge* and fun puzzler *Incredible Machine* now released officially. Future releases such as a conversion of *Red Baron* are still under consideration.

SPECTRUM HOLOBYTE

Star Trek: The Next Generation
A truly epic project which has been in development for over a year. Purposely designed for the 3DO system, it's got stunning 3D graphics and a unique game structure that threatens to blow away any Star Trek fan. A must buy when released. [Spring]

STUDIO 3DO

The All New People's GameShow
Post-communist gameshow likely to be somewhat akin to the multimedia extravaganza *Twisted*. Expect weird puzzles, general knowledge questions with an American bias, and much, much more. [Spring]

Blade Force
Heli-Pak wearing vigilante roams the streets in 2110 – or should that be flies through the streets. [Spring]

Killing Time
An abandoned island is the site for some frantic, *Doom*-style action with stunning graphics. Early sightings look very impressive with monstrous amounts of gore – blood and guts spurting out of bullet ridden bodies. Marvellous. [Soon]

TAITO

Pyramid Control
Originally a laserdisc title *Pyramid Control* spools most of its graphics off disc with shoot-'em-up arcade action overlaid on top. Astounding graphics should lift this dated title. [Soon]

TIME WARNER

Primal Rage
Already packing them in in the arcades, this bloodthirsty beat'em-up was designed as a corporate flagship The basic structure is a riff on Street Fighter with seven themed dinosaurs competing to rule the 'Urth'. Graphically spectacular. [Autumn]

U. S. GOLD

Flashback
The follow-up to the classic 16-bit platformer, *Another World*, expect more rotoscaped, pseudo 3-D graphics with an emphasis on a movie-style look. Undeniably tough with bags of atmosphere. [Soon]

VIRGIN

Digital Dreamware
One of the more unusual 3DO releases Digital Dreamware represents a rave-type multimedia project complete with groovy sounds and visuals. Looks interesting. [TBA]

Dragon
A hyper-violent *Street Fighter 2* clone with the difference that there can be anything up to three mean mother fighters upon the screen simultaneously. Originally released to rave reviews on the Super Nintendo if you like your beat-'em-ups in any shape or form this looks a more than promising release to anticipate. [February]

Lost Eden
An epic adventure, featuring dinosaurs and mankind unrealistically co-operating in mystical prehistoric times. A Cryo production, *Lost Eden* should be a gorgeous-looking production, though with their unconvincing *MegaRace* lurking insidiously in the backdrop, questions must remain over its gameplay. [March]

Heart Of Darkness
Said to be *Another World* for the 32-bit, 3DO dominated next generation, first impressions suggest an absolutely stunning looking – and playing game. One to look out for. [April]

11th Hour
The sequel to the million selling CD-ROM extravaganza, *7th Guest*. Release (on PC) has been put back several times now which suggests that Virgin want it to be something special when it's released later this year. Fantastic, CD-streamed adventure with a horrific bent, *11th Hour* will have either a 15 or 18 certificate upon release and will scare the pants off you. [TBA]

VIRIDIS CORPORATION

Dreamer
A super-secret 3D game. What else can we say? [TBA]

'Project X'
And yet another super-secret 3D game. [TBA] □

3DO magazine

next issue

Hell On Earth...

REVIEWS

Doom – After our interview with Art Data Interactive, one of the most eagerly awaited games should finally be with us for **3DO Magazine** •4. With a brand new episode, new monsters and weaponry plus pumped up screen resolution and stereo sound, there's little doubt it'll live up to the hype, and you'll see it here first...

Hell – The Gametek extravaganza starring the oldest hippy should finally be with us, promising definitive cyberpunk action and stunning graphics.

Syndicate – The classic Amiga hit looks stunning (as you'll know if you've read this month's preview) and we'll have a classic review to persuade any non-believers...

Quarantine – *Doom* on wheels from Gametek but can it battle it out with the Grandaddy? We'll let you know.

Dragon – Virgin kick into the beat-'em-up scene with a thrilling looking game to seduce martial arts addicts.

Lost Eden – The Jurassic adventure from Virgin should have finally arrived. You'll know whether to go back in time with our review.

FEATURES

Industry reaction to M2 – The upgrade that will allow your 3DO to generate over a million shaded polygons per second (plus a whole lot more to revolutionise the gamesplaying world) gets examined by **3DO Magazine**, as we discuss every aspect of this stunning upgrade with the people who are actually programming for it. Expect to get *very* excited...

ECTS show report – The European Computer Trade Show (ECTS to hacks) has grown too big for the old venue, Islington's Business Design Centre, and now comes from the volumous Grand Hall, Olympia, London. **3DO Magazine** will be there, obviously, armed with PowerBooks and cameras to report back on everything related to the 3DO...

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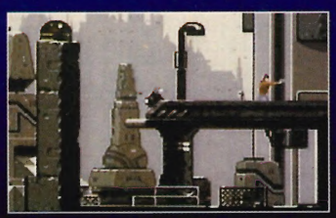

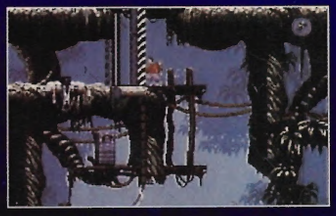

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